DULCIMER PLAYERS news

The Journal for Hammered and Fretted Dulcimer Enthusiasts Vol. 29, No. 3 ★ August 2003—October 2003 $6.00

In this issue...

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- ★ Hammered Dulcimer Ensemble Music
- ★ A Mountain Dulcimer Teaching Article "En Filant Ma Quenoille"
- ★ Dulcimers From The Former Soviet Union Museums
- ★ Choosing Strings For Fretted Dulcimer Continued

Meet...

- ★ Randy Raine-Reusch

Plus...

- ★ Music, Events, Reviews, and more...

Randy Raine-Reusch

Our 29th year!

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Dulcimer Players News

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August 2003–October 2003

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Technical Dulcimer • **Sam Rizzetta**

Hammer Dulcimer • **Linda Lowe Thompson**

Mountain Dulcimer History • **Ralph Lee Smith**

Hammered Dulcimer History • **Paul Gifford**

What's New/Musical Reviews
Neal Walters

The Art of Performing • **Steve Schneider**

Profiles • **Rosamond Campbell**

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Founded in 1975 by Phillip Mason

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Dear Readers

May 14th at Dizzy's. Photo: Sue Ford

Musings...

When I read of the death of June Carter Cash in mid-May, memories came rushing back. Although she never really knew me, we shared something many, many years ago. I was seven or eight years old and for a variety of reasons (including my mother's pretty garden) a wedding reception was held in our backyard. This was my first wedding experience, and I was in awe of the "costumes," the big group of people in and around our house, and, of course, the wedding cake. To say I was underfoot is putting it mildly. Then came The Event.

The bride was going to throw the wedding bouquet to all of the unmarried "girls." I was unmarried! That meant I could take part, I was certain. I remember that I burst into tears when Mother or someone else told me it was for the "big girls," so they let me stand at the back of the group. Here came a big bouquet in my direction. The only obstacle was a woman standing in front of me, and she was reaching to catch *my* flowers. So I just shoved her out of my way, diverted the flower flow by an impressive leap into the air, and caught the bouquet just before it struck the ground.

My mortified family helped the bouquet-intended woman back to her feet and told me to give her the flowers. This, of course, brought more tears to my eyes. Here my opportunity to be married next (at age seven?) had been thwarted, and I didn't mean to deck the lady. She simply got in my way. I remember her kindness to me then, and, I believe, she told me to keep the bouquet, that everything was all right.

Years later I learned that the young woman was June Carter, who was then singing country music in Richmond. I always thought that if I ever met her she'd look at me and say, "I believe I know you from somewhere..."

To continue musing, I want to tell you about a recent event which happened last week (it's now May 19th) during the dulcimer cruise. The twelve of us were on a huge ship with about 3,000 passengers, yet there always seemed to be a spot other than our conference room to get away for a bit of music. One evening we went to the 14th deck to a lovely room called Cloud Nine, with beautiful slanted windows overlooking the Caribbean Sea, for a jam session. A couple of hours later following the music and our conversations, we decided we should check out the food or something, since they never feed you on ships. Outside Cloud Nine was a large comfortable lounge, Dizzy Gillespie's, with various jazz performers and the same gorgeous windows. I heard beautiful piano music and wandered over to Dizzy's to listen. A man was playing a baby grand piano on the small stage and I stood nearby. When he finished he turned around and said "Hello." I told him the music was lovely and then, totally unlike me, I asked if I could sing a song with him. He graciously said "Yes," and I suggested "Over The Rainbow." At the end he asked me to sing more. He had only fifteen minutes left in his set before another musician was to arrive, but we played and sang together for those brief moments.

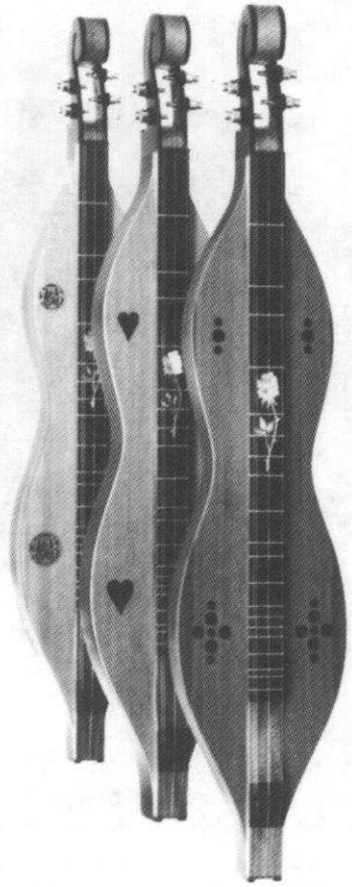
He introduced himself as Greg Shepard from Cincinnati, Ohio, and I told him about the dulcimer players aboard ship and my work in general. Then he asked me if I'd come sing during his hour-long set at Dizzy's the next night—and during any of his sets for the rest of the cruise! After perhaps one second of consideration I said I'd be there, regretting we had only two days left at sea .

All of the dulcimer folks came to my Thursday jazz gig, joining people he'd told to come and others just dropping by. I was given a microphone and we did songs like "Misty" and "Summertime" where I knew all of the words before we consulted a fake book. We worked together as though we'd done so for years, and to say I was having a great time is putting it mildly. We traded CDs and I told him I'd be back! It was a magic moment in my life.

I believe there is a connection between these two stories. Here were two great musicians sharing with someone who was in awe—of a colorful wedding event and of incredible jazz in a gorgeous setting—and doing this with kindness and encouragement. It would be interesting to hear from readers who have similar unforgettable musical moments to share. How about you?

Dulcimerrily,

Maddie MacNeil



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-James Oppenheim

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Letters To Us

Dear DPN:

Just looking your way to see if you know of any dulcimer players and/or clubs in New Zealand. I live in Queenstown, New Zealand, and when I say "dulcimer" people say "dulci-what?"

Jeri
jandnelliot@xtra.co.nz

Dear DPN:

A friend is returning to Australia after living in the United States for three years and playing the mountain dulcimer for a year. She would like to find someone in the Melbourne area with whome she could play music. If any readers are interested, please e-mail me at: lam@zoominternet.net.

Linda Leigheber
Imperial, Pennsylvania

News & Notes

Dear DPN:

Just wanted to let you know about a piece of noteworthy dulcimer-related news. **Dan Landrum,** a hammered dulcimer player from Signal Mountain, Tennessee, is currently on tour with Yanni as part of Yanni's 2003–2004 Ethnicity tour. Dan was "discovered" by Yanni's team while playing on a sidewalk in downtown Chattanooga and was invited to audition. Dan joins a cast of world music instrumentalists on tour with Yanni across the United States and Canada.

You can read about Dan online at www.danlandrum.com, where he is keeping an online journal of his travels with the band including many digital photos. You can also reach Dan's page by following links to the musicians from Yanni's web site, www.yanni.com.

Randy Clepper
Gahanna, Ohio

Tyler Fisher, a student at the University of Central Florida, is one of thirty-two Americans chosen as Rhodes Scholars this year. Tyler has maintained a 4.0 GPA with two majors (English and Spanish) and is active in community service. In addition, he has published poetry—and recorded three CDs of dulcimer music! While at Oxford, Tyler plans to study European literature. We, at *Dulcimer Players News,* hope that he will have the opportunity to meet and play music with some of our wonderful English dulcimerists during his stay in their country.

Thanks to Jon Kay for telling us about Tyler's achievement.

IN MEMORIAM

May and June have been difficult months as we have lost three special dulcimer friends: Freyda Epstein, Dorothy Carter, and Bob Mize. Freyda, an exceptional singer and violinist, for many years played and sang with Trapezoid. Her death at age 46, due to an automobile accident on May 17th, has brought many of together in memorial gatherings in several locations in the United States. Although not a dulcimer player, you could find her working with more than a few of us during her performing life. Her talent and openness to life's gifts will continue to inspire us.

The fall issue of *Dulcimer Players News* will bring remembrances of Bob and Dorothy.

Madeline MacNeil

Dulcimer Clubs

The New Century Dulcimer Ensemble was organized in February, 2003. The club meets once a week at the First United Methodist Church in Warrensburg, Missouri, and presently consists of ten members who play fretted dulcimer, with several doubling on other instruments. The group is exploring various types of music—jam tunes to ensemble music in two and three parts, chord techniques, fingerpicking, use of the capo, and a variety of tunings.

Two years ago Everet Norman and Jeannie Foster became acquainted at the Prairie Dulcimer Club Festival in Bonner Springs, Kansas and discovered that they lived only a few miles from each other. "When I first started playing the instrument I had trouble finding information and materials for the fretted dulcimer," says Jeannie Foster. "Then when I got a computer and looked up Dulcimer on the internet I found all kinds of interesting things, including *Dulcimer Players News,* festivals, and workshops. I was absolutely elated to find another dulcimer player so close to home."

Everet and Jeannie began performing together at a nursing home, then several churches, organization meetings, art exhibits, and the Missouri State Fair. Others became interested in their music and asked for lessons. They are currently teaching a beginning class of ten adults through the Warrensburg Parks and Recreation department. The club members have already presented several performances and both Jeannie and Everet believe the New Century Dulcimer Ensemble has a great future. Area dulcimer players are welcome to contact us.

New Century Dulcimer Ensemble
Jeannie Foster
366 NE Hwy E
Warrensburg MO 64093
660-747-7555 or artiste747@hotmail.com

(From Left to Right) Janet Zey, Janice Lackey, Jeannie Foster, Carole Brown, Becky Barnes, Linda Medaris, Jim Tivis, Everet Norman.
Not pictured: Jim Dickinson and Ginny White.

News from Club Newsletters

The April issue of **Keepin' Tabs,** from Michigan's Paint Creek Folklore Society, tells us of the nomination of Glen (plays fiddle) and Judi (plays hammered dulcimer and piano) Morningstar for the Annual Folk Tradition in the Midwest Lifetime Award presented by Folk Alliance Region Midwest. Glen and Judi easily fit the criteria for the award as they have performed for more than twenty-five years sharing their love of folk music and dance with people throughout the United States and in other countries as well. We at *Dulcimer Players News* in the Mid-Atlantic region would love to cast an absentee ballot for you, Glen and Judi.

The March issue of **The Louisville Dulcimer Society** newsletter has some advice for jam session participants (or want-to-be participants). "How many times have you experienced the heartbreak of Jamnesia? It happens to everyone. You are in a jam circle and it's your turn to name a tune. Your response is 'Duh,' glazed eyes, and sweaty palms. Your chance has fled. Right now, while you are thinking about it, make a list of your favorite tunes with the first three fret numbers to start them. Tuck the list away with your favorite picks. You will amaze your fellow jammers."

NETWORKING

Closing dates for the November–December 2003 DPN
(To be mailed to subscribers in mid-October)

Information for News & Notes, Letters, Music Exchange, etc: August 5th

Unclassified Ads: August 5th

Display Ads: August 5th (space reservation), August 15th (camera-ready copy)

Ad Prices
Unclassified Ads:
45¢ per word. 4 issues paid in advance without copy changes: 20% discount.

Display Ads:

1/12 page $35	1/6 page $70
1/4 page $105	1/3 page $140
1/2 page $200	Full page $400
Inside back cover $450	
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For inquiries concerning interviews and articles, contact us for details and a style sheet. Unsolicited manuscripts are welcome. For returns of manuscripts, photos, or artwork, please enclose a stamped envelope; otherwise DPN is not responsible for their eventual fate. The DPN reserves the right to edit all manuscripts for length and clarity. The opinions expressed therein are not necessarily those of the Dulcimer Players News.

Technical Dulcimer Questions
Sam Rizzetta
Rizzetta Music
PO Box 530
Inwood, WV 25428

Recordings and Books for Review
Neal Walters
12228 Hollowell Church Road
Greencastle, PA 17225

News and Notes, Letters, Events, Clubs
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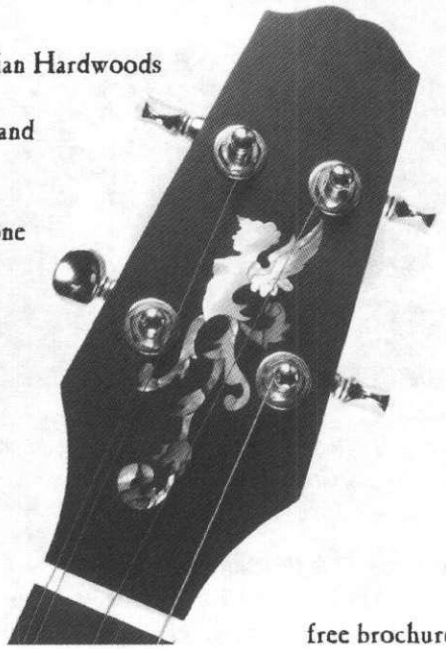

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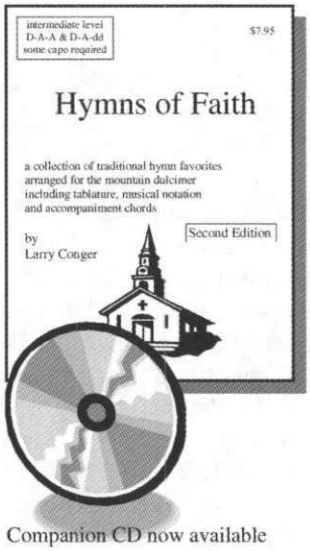

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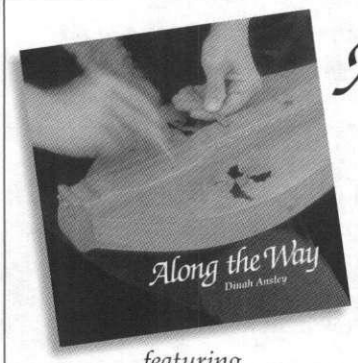

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Events

August 9–10 • Salem, WV
Dulcimer Weekend at Fort New Salem. Workshops (MD, HD), concert, and jamming. Info: Lori, Fort New Salem, Salem International University, Salem WV 26426, 304-782-5245, www.fort newsalem.org.

August 10 • Denver, CO
Hammered & Mountain Dulcimer Competition, at Highlands Ranch. Info: Tina Gugeler, tgugeler@earthlink.net.

August 15–16 • Iuka, MS: Magnolia Dulcimer Club Fall Festival. J.P. Coleman State Park. All accoustic instruments welcome. Workshops, open stage, vendors, door prizes, potluck supper. Cabins, motel, townhouses, RV camping available. Info: Ruby Strickland, 903 E. Linden St., Corinth MS 38834, 662-296-0193, jpcole@freedom 200net.com.

August 15–17 • Boulder Creek, CA
Kindred Gathering at Cutter Scout Reservation near Boulder Creek, CA. MD, but other instruments welcome. Workshops, concert. Info: Jim Burrill, 650-366-8661, jimb@spunge.org.

August 15–17 • Grafton, IL
Great River Road Festival. MD, HD. Concerts, workshops. State contests for MD, HD, open stage, vendors. Info: Johanna Nicholas, 314-863-8807. www.angelfire.com/il/gateway.

August 15–17 • Mt. Laguna CA
Gathering at Mt. Laguna. Workshops for dulcimer, harp, guitar, bowed psaltery, and more. Concert Saturday night. Info: Susan Raimond, PO Box 213, Mt. Laguna CA 91948. 619-473-1213. harp healer@ yahoo.com.

August 21–24 • Midland, MI
Midland Dulcimer Festival at Midland Fairgrounds. HD, MD. Jamming, workshops, concerts. Info: John Skaryd, 989-781-0849 or Margaret Loper, 989-684-1499, www.dulcimers.com/midland.html.

EVENTS CALENDAR DEADLINES

November – January issue:
Events from the 2nd weekend of Nov. through the 2nd weekend of Feb.
Deadline: August 5th

February – April issue:
Events from 2nd weekend of Feb. through the 2nd weekend of May
Deadline: November 5th

May – July issue:
Events from 2nd weekend of May through Labor Day weekend
This is our largest yearly calendar
Deadline: February 5th

August – October issue:
Events from the 2nd weekend of Aug. through the 2nd weekend of Nov.
Deadline: May 5th

Continued on next page

The Great River Road Festival

August 15–17, 2003

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Illinois ARTS Council
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This program is partially supported by a grant from Illinois Arts Council, Jersey County Board, & Music Folk, Inc.

August 22–24 • West Dover, VT
Dulcimer Daze. MD focus. Open stage, workshops and concerts. Info: Folk Craft Music, PO Box 88, Jacksonville, VT 05342. 802-368-7437. swewater@sover.net.

August 23 • Meadows of Dan, VA,
Lap Dulcimer Picnic. Jamming, food and fun. Info: Jeff Sebens, 10 Concord Rd, Meadows of Dan, VA 24120. 877-426-8056, www.meadows-music.com.

August 24–30 • Washington, ME
Meadowlark Music Camp. MD, HD and other folk instruments. Classes, concerts, and jamming. Info: Jerry Bryant, 25 Columbia Dr., Amherst MA 01002. 413-256-6606, www.meadowlarkmusiccamp.com.

August 25–31 • Avoca, IA
Old-Time Country Music Contest and Festival. HD, MD, other instruments. Contests and workshops. Info: Bob Everhart, PO Box 492, Anita IA 50020. 712-762-4363, bobeverhart@yahoo.com, www.oldtimemusic.bigstep.com.

Aug 31–Sept 6 • Brasstown, NC
Beginning Hammered Dulcimer. Info: John C. Campbell Folk School, Brasstown, NC 28902 800-365-5724. www.folkschool.org.

September 13 • Winfield, KS
Winfield Warm-Up Picnic, sponsored by the Great Plains Dulcimer Alliance. Acoustic music: Workshops, jamming, picnic, evening concerts and open mike. Info: Barbara Barr, 1801 S. Vassar, Wichita KS 67218, 316-687-2220, Barbara@BarbaraBarr.com.

September 12–14 • Cooksburg, PA
Cook Forest Folk Gathering. Workshops, concerts, jamming, vendors. All acoustic instruments welcome. Info: Kris Stiglitz, Clarion Univ. Division Continuing Ed., Clarion, PA 16214. 814-393-2227. kstiglitz@clarion.edu, www.simplegiftsmusic.com/cookforest.

September 6 • Fargo, ND
4th Annual Folk Festival at the historic Fargo Theatre. HD, MD & other instruments. Workshops, jam session, crafters. Info: Deb Jenkins, PO Box 5333, Fargo ND, 58105, 701-235-1059, onebigevent@aol.com.

September 12–14 • Shepherdstown, WV
Upper Potomac Dulcimer Festival. Workshops, classes, concerts, jam sessions for all levels of HD players. Info: Joanie Blanton, PO Box 1474, Shepherdstown WV 25443. 304-263–2531, www.intrepid.net/~nblanton/updf, blanton@intrepid.net.

September 13 • Niles, MI
Fernwood Dulcimer Festival. MD, HD. Workshops, concert. Info: Paula Ralph, 24333 Sassafras St., Edwardsburg, MI 49112, 616-699-7057, japsrf@hotmail.com.

September 18–21 • Winfield, KS
Walnut Valley Festival. National contests for hammered and mountain dulcimers and other instruments. Workshops, concerts, all-night jams, arts & crafts fair. Info: Bob Redford, PO Box 245, Winfield KS 67156. 316-221-3250. www.wvfest.com.

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September 19–21 • New Milford, CT
Housatonic Dulcimer Celebration.
Workshops (MD, HD, guitar, songwriting), vendors, concerts, and more. Info: Housatonic Dulcimer Celebration, P.O. Box 2024, New Milford CT 06776. 860-567–1605, acoutrad@aol.com, http://www.robear.net/dulcimerfestival

September 19–21 • Lancaster, OH
Harmony Harvest Campout. Workshops (MD, HD,others), jamming, potluck dinner, open stage. Info: Michael Oliver, 152 East Fair Ave., Lancaster OH 43130-1801. 740-653-0917, lowerlights74@hotmail.com.

September 20 • Fairmont, WV
West Virginia Mountaineer Dulcimer Club Fall Meeting. Jamming, pot luck lunch, open stage (HD, MD). Info: Patty Looman, 1345 Bitonti St., Star City, WV, 26505, 304-599-5343.

September 20 • Dana Point, CA
9th Harvest Festival of Dulcimers.
HD, MD, and other instruments. Workshops, concerts, and jamming. Info: So. California Dulcimer Heritage, Steve, PO Box 927926, San Diego CA 92192., 714-532-5519, info@scdh.org.

September 20–21 • Huntsville, AL
Mountain Dulcimer Festival.
Performances, jam sessions, and sales booths at Burritt Museum and Park. Info: Bob Johnson, 10314 Essex Drive, SW, Huntsville AL 35803-2102, 256-880-2732. wb4nlj@hiwaay.net.

September 26–28 • Dewey AZ
Southwest Dulcimer Festival features workshops (HD, MD), Friday and Saturday concerts, contra dance, jamming. Info: Anna Duff, PO Box 641, St. David AZ 85630, 520-720-4965. www.dulcianna.com.

September 27–28 • Pineville, KY
Great American Dulcimer Convention featuring workshops (MD, HD) and concerts. Info: Pine Mountain State Resort Park, 1050 State Park Rd., Pineville KY 40977. 800-325-1712, www.pinemountainpark.com.

Sept. 28–Oct.3 • Brasstown, NC
Continuing Mountain Dulcimer Workshop.
Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

October 3–4 • Waverly, TN
Dulcimer Festival at Humphreys County Agricultural Center. Friday night potluck and jam. Saturday, open stage and jamming. Info: Denise Borens, 380 Olson Lane, Tennessee Ridge TN 37178-9758, 931-721-3222, mdborens@mlec.net.

October 3–5 • Bennington, OK
Master Works Sawdust Dulcimer Festival.
Oklahoma State HD & MD contests, workshops, concerts, jam sessions. Info: Wood 'n Strings, 1801 Peyco Drive South, Arlington TX 76001. 888-752-9243, sawdustdulcimer fest.com.

Continued on next page

Cook Forest Folk Gathering

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Fall 2003 Music Camps & Workshops

with Jerry Rockwell, Niles Hokkanen and Don Kawalek

Oct. 12-15: Hammered Dulcimer Making *(Don)* - $500.00
Oct. 12-15: Mountain Dulcimer Camp: From Theory to Improvisation (Jerry) - $375.00
Oct. 12-15: Intermediate Mandolin Camp Up the Neck & Position Playing (*Niles*) - $375.00

Where: Northern Virginia 4-H Ed Center Front Royal, Virginia *(only one hour from Washington, D.C.)*

Cost: All fees listed above include all instruction, materials, meals, lodging, and extras.

*Visit **www.ext.vt.edu/resources/4h/ northern** for complete info or call 540-635-7171 or email Lance Johnson at lajohns4@vt.edu.*

October 4–5 • Jekyll Island, GA
Great Georgia Peach Jam at the Campground at Jekyll Island. All weekend jam! HD, MD and other instruments. Saturday night potluck. Info: John Stockard, 478-452-5713, dulcimer4u@yahoo.com or Peggy Martin, 770-974-1980, wmartin@mindspring.com.

October 5–11 • Brasstown, NC
Intermediate Hammered Dulcimer. Info: John C. Campbell Folk School, Brasstown NC 28902. 800-365-5724. www.folkschool.org.

October 8–13 • Appenzill, Switzerland
Cimbalom World Association Congress. Festival/conference covering the hammered dulcimer family. Info: Johannes Fuchs, Schreinerei/Hackbrettbeu, Nollisweid 3, CH-9050 Appenzell Switzerland. Tel: 0041 (0) 71 787 44 01, Fax: 0041 (0) 71 787 84 01, johannesfuchs@hackbrett.ch.

October 9–12 • Opp, AL
Heart of Dixie Dulcimer Festival, Frank Jackson State Park (MD). Open stage, jam sessions. Info: Loretta Piland or Byrdell Kersey, 200 East Cummings Ave., Opp, AL 36467, 800-239-8023, wetter@oppcatv.com.

October 10–12 • St. Petersburg, FL
Sunshine State Acoustic Music Camp. Classes (MD, HD, other acoustic instruments), concert, camping available. Info: Charley Groth, 703 15th Ave. N.W., Largo FL 33770. 727-585-5678 (before 10 p.m. EDT), rainbowpr@juno.com, http://ssamc.cjb.net.

October 10–12 • Pittsburgh, PA
Allegheny Dulcimer Retreat. Hammered dulcimer workshops, jamming, concert. Reserve early; space limited. Info: Judy Graham, 724-238-6859 or Phyllis Howard, 814-275-3658, phoward@clarion-net.com, www.westol.com/jgraham/alleghenydulcimer.

October 10–12 • Decatur, AL Camp & Jam 2003, Point Mallard Campground. MD, HD, other acoustic instruments. Jamming, pot-luck, workshops. Info: Janet Henderson, 18 Oak Hill Drive, Somerville AL 35670, 256-353-4239, Jhendersonal@msn.com.

October 17–18 • Tishomingo, MS
Archie Lee Memorial Dulcimer Festival at Tishomingo State Park, sponsored by Ala-Sippi Dulcimer Association. HD, MD. Info: A. D. Chafin, 731-925-9385, forsmith@bellsouth.net.

October 17–19 • New Harmony, IN
Dulcimer Chautauqua On The Wabash. Features workshops, jam barn, singing, concerts and pot luck supper. Info: Maureen Sellers, 4708 Corydon Pike, New Albany IN 47150. 812-945-9094; MaureenSel@AOL.com.

October 17–19 • Palestine, OH
Old Time Gospel Music Retreat. HD, MD, autoharps, other acoustic instruments. Info: Joyce Harrison, 937-473-5143, gospelretreat@yahoo.com, www.geocities.com/gospelretreat.

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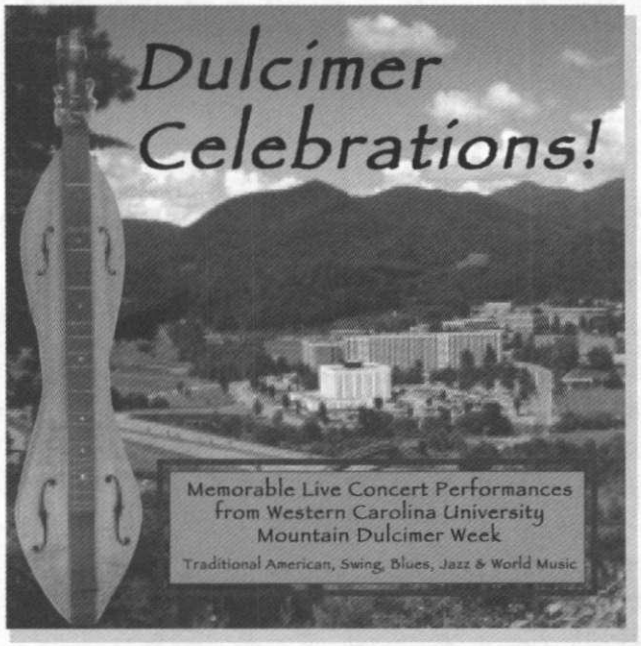

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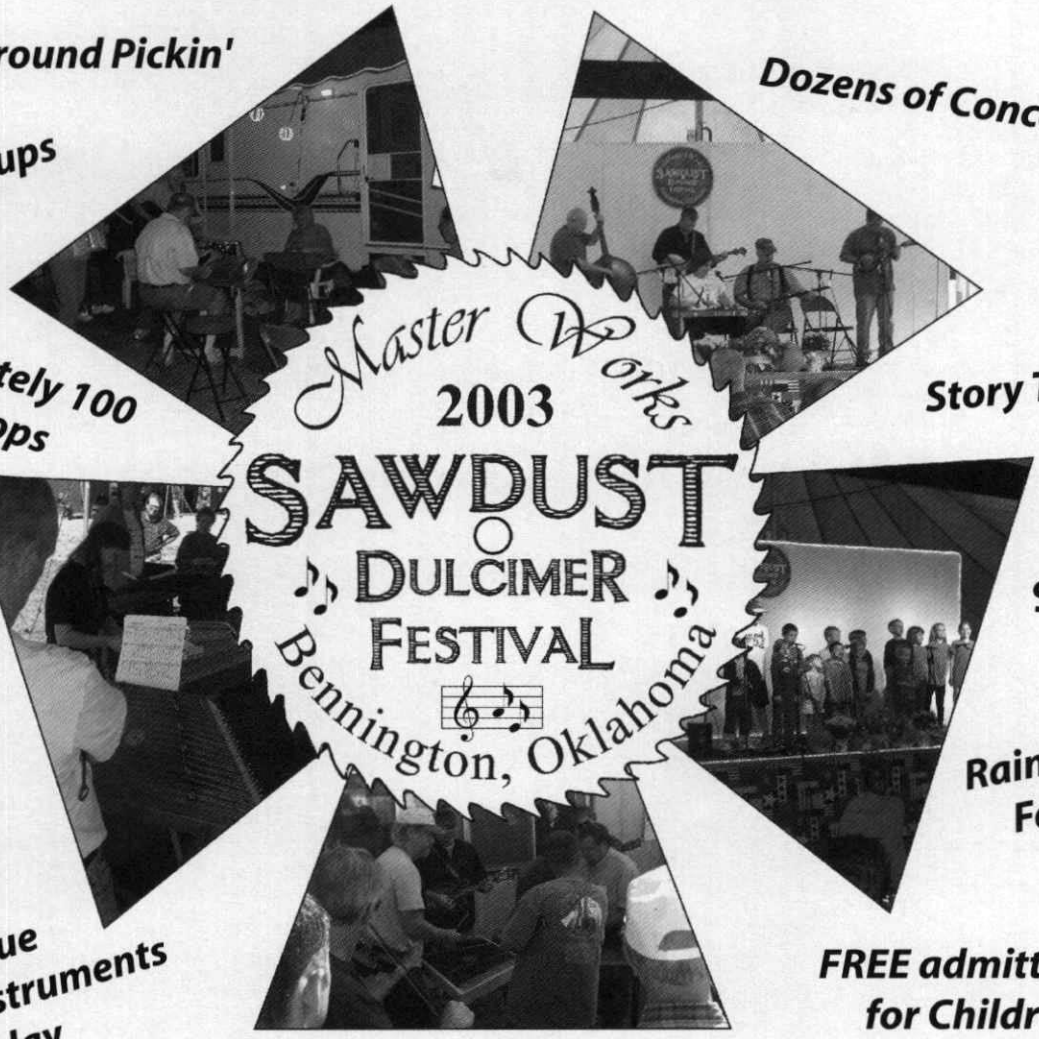

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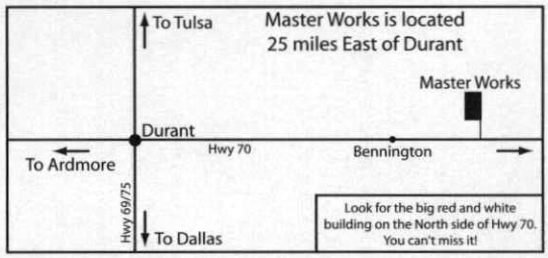

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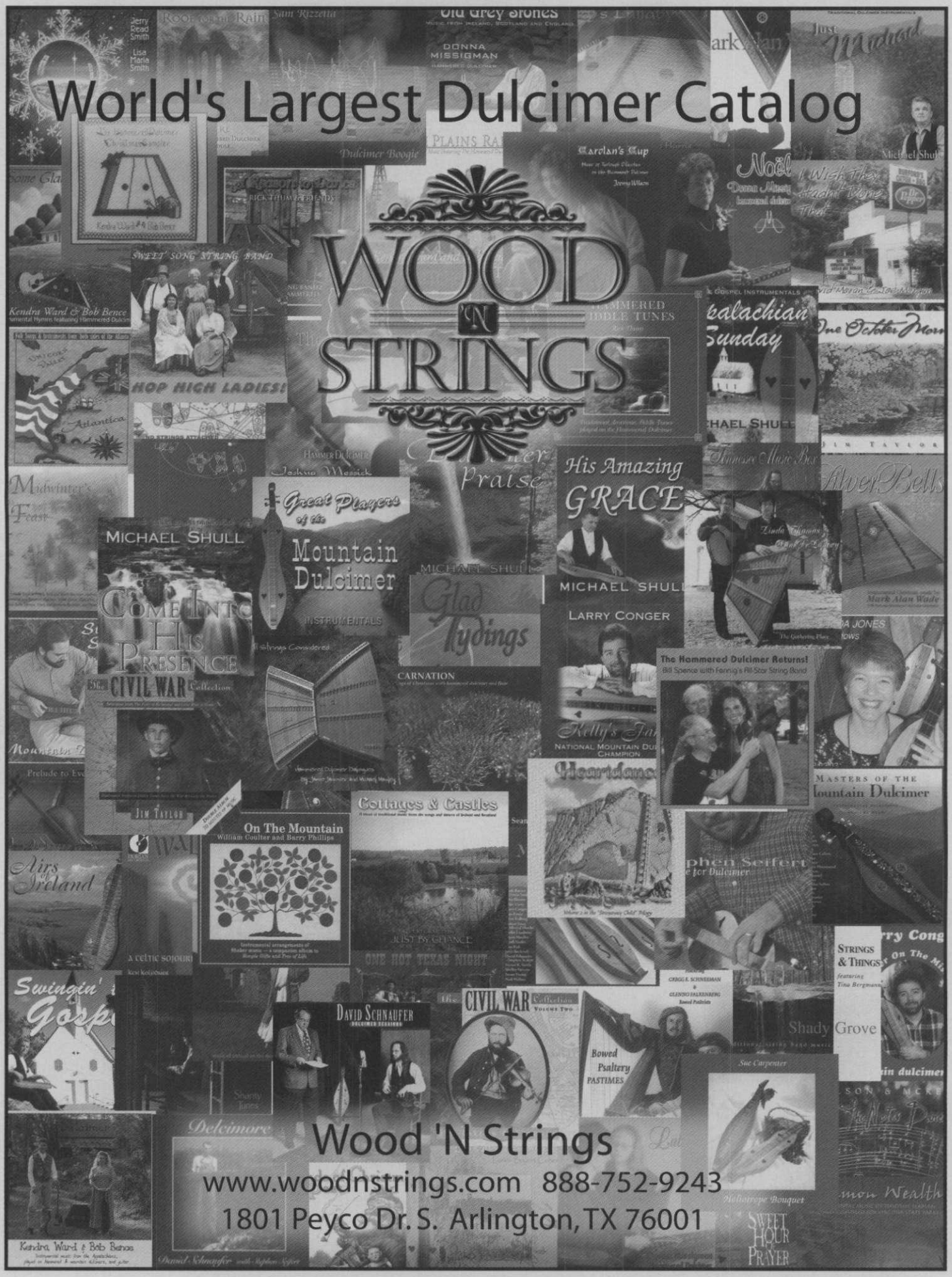
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October 24–25 • Hillsboro, MO
Autumn Acoustics at the Jefferson County Folk Music Festival. HD, MD, autoharp, guitar, banjo, fiddle. Contra/square dance, workshops, concert. Info: Maxine Jinderson, 636-586-7663, mspryj@jcn.net or Shirley Bettis, 5767 Timber Lane, Hillsboro, MO 63050, 636-797-5767.

October 24–26 • Launde Abbey, UK
Nonsuch Annual Weekend sponsored by the Nonsuch Dulcimer Club. Workshops (MD, HD). Info: Alyn Iorwerth, 14 Seldon Close, Winchester SO22 4JG, UK. +44 1962 8496560, http://www.nonsuchdulcimer.org.uk

October 24–26 • Century, FL
Dogwood Dulcimer Association jam and campout at Lake Stone. Jamming, open stage, camping, covered dish and chili supper. Info: Tom Asbjornsen, 850-453-6678 or Yvonne Ward, 850-626-9981, dogwooddulcimers @yahoo.com.

October 25 • Princeton, MA
4th Annual Bay Path Hammered Dulcimer Festival. HD, autoharp. Workshops and jamming. Info: Ken Mattsson, 164 Cushing St., Cambridge MA 02138-4582, 617-576-9331, www.walk ways.org/baypath.

October 25 • Cincinnati, OH
Cincinnati Dulcimer Society Fall Festival. Mountain dulcimer workshops, evening concert, jams, dinner and open stage. Info: Madge Moore, 4534 Forest Ave., Norwood OH 45212. 513-531-8772, Madgelee2@aol.com.

November 7–8 • Morton, MS
Central Mississippi Dulcimer Association Fall Festival at Roosevelt State Park. MD workshops. Info: Connie Seaney, 601-939-2780, bcseaney@netdoor.com or, Bonnie Lewis, 601-536-2608.

November 7–9 • East Troy, WI
Stringalong Weekend. Concerts, workshops, singing, and dancing. Dulcimer activities. Info: UMW Folk Center, Ann Schmid, PO Box 413, Milwaukee WI 53201. 800-636-FOLK (3655). www.uwm.edu/Dept/Folk/.

November 7–8 • Elizabethtown, KY
Heartland Dulcimer Fall Festival. Workshops for MD, HD, harmonica, guitar, tin whistle, etc. Open stage, concerts. Info: Craft Merchantile, 270-877-5551, dulcimore@aol.com, www.geocities.com /heartlanddulcimerclub.

November 14–16 • Pigeon Forge, TN
Smokey Mountain Dulcimer Retreat. HD, MD. Workshops, concert. Info: Linda Doughty, 865-966-0961, doughtyls @aol.com.

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November 15 • Athens, OH
Southeast Ohio Dulcimer Festival. Workshops (MD, HD) and evening concert at the Dairy Barn Cultural Arts Center. Info: Jerry Rockwell, PO Box 79, Guysville, OH 45735, 740-662-3011, jermar@frognet.net, www.jcrmusic.com.

November 21–23 • Munich, Germany
Hackbrett Festival with concerts and exhibitions of stringed instruments. Info: Zapf-Musik, An der Leiten 32, 85652 Ottersberg, Germany. Tel: 08121/772747, Fax: 08121/81338, info@zapf-musik.de, www.zapf-musik.de.

Nov 30–Dec 6 • Brasstown, NC
Continuing Hammered Dulcimer. Info: John C. Campbell Folk School, Brasstown, NC 28902 800-365-5724. www.folkschool.org.

December 7–13 • Brasstown, NC
Learn To Play Mountain Dulcimer. Info: John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902. 800-365-5724. www.folkschool.org.

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Musical Reviews

Neal Walters

Ken Bloom is a master of the eclectic. He has virtuoso skills on several instruments including guitar, banjo, bandura, clarinet, and slide zither. He traces the technique of bowing the dulcimer back to the 18th century and speculates that it is, in fact, much older than that. A self-confessed failure at "the fiddler's art," Ken instead began to bow the dulcimer, eventually adopting a cello style that he found comfortable. Along the way, he designed and built an instrument designed specifically to be bowed. **The Bowed Dulcimer** contains material from several traditions and several Bloom originals. He plays old-time fiddle tunes, Celtic tunes, Lithuanian laments, and Klezmer-sounding Yiddish songs with support from Harry Bolick on fiddle, Jason Sypher on bass, and Julian Kytasy on bandura. He sings two old-time songs as well. The sound of the bowed dulcimer varies with the tempo and is fiddle-like or cello-like depending on the octave he's playing in. This is chamber music of high quality and great passion. Tunes include Rose in the Mountain, St. Andrews, Dark Road to Travel, Dandy Lusk, and Valnaimoinen's Sorrow.

Sarah Elizabeth is eleven years old and has been studying mountain dulcimer with David Schnaufer since 1997. This means she has been playing dulcimer for more than half of her life! She has also picked up pointers from Sandy Conatser, Lee Rowe, and Ramona Jones just to name a few of the influences she cites on her album cover. **Spirit of the Wood** is a real winner. The fast tunes positively sparkle and the speed and smoothness of her playing is remarkable. The slow tunes not only serve to set the fast ones off beautifully but reflect a startling musical maturity. She plays with feeling as well as technique. When you add accompaniment from her special guests, who include T.J. Larkin on guitar and G.R. Davis on tuba in addition to the folks named above, you have an outstanding album. I'm confident that this auspicious debut signals the beginning of a highly successful career for this outstanding young musician. Tunes include Cumberland Gap, Down Yonder, Song for Lynnie, Ruben's Train, Annie Laurie, and Black Mountain Rag.

Carrie Crompton has a new book out that has actually been several years in the writing. Carrie employed a system of writing things down and then testing them on her "guinea pigs," the students who began lessons at the same time she began writing the book. **The Expressive Hammered Dulcimer** is subtitled *Essential Techniques* and is Book 1 in what we hope will be a series. Carries notes, "expressive dulcimer playing is a matter of projecting your feelings about music through your hammer strokes. The strings just lie there; it's the hammers, and what you do with them, that make the music." The material is presented as a series of lessons and much of the book is centered around techniques with emphasis on scales and arpeggio patterns. There are plenty of musical examples and lots of tunes to learn as you master the techniques. Playing backup receives a lot of attention as well, and covers root-fifth drumming, universal chords, diamond chords, and slow, double-stopped, ladder, and box arpeggios. Specialty sections cover such things as lead hand determination and legato hammering. The diagrams accompanying each chapter are clearly laid out and consistent from chapter to chapter.

Montana's Ken Willson and 2002 National Mountain Dulcimer Champion Kim McKee have two recent album releases. **When the Notes Dance** is an all-instrumental effort and showcases Kim's hammered and mountain dulcimer playing with stellar support from Ken's guitar and Irish bouzouki. Kim also plays bodhran and congas. They add vocals to this instrumental mix on **Passed By Here** and also include some wonderful guest musicians on cello, fiddle, bouzouki, tenor banjo and backing vocals. Their repertoire combines a healthy dose of original material—much of it with a western theme—with traditional Celtic songs and tunes

that pioneers may have played on their way west. Both of the albums are great, but the all-instrumental session has "the most dulcimer," as Jean Ritchie might say. Kim's playing on both mountain and hammered dulcimer is superb throughout and it's easy to hear why she's a champion. Her original tunes vary from sprightly to expressive and Ken's accompaniment is very supportive. She fingerpicks the mountain dulcimer for the most part, but shows some fine flatpicking skills as well, notably on a medley of Gary Gallier's Gateway to Seligman and Cherokee Shuffle. Tunes include Are Ye Sleepin' Maggie/O'Neal's Cavalcade, Keota Belle, Witch of the Westmerelands, Tortilla Flats, Passed by Here, and Wavelet Lullaby.

Bob Bellamy plays hammered dulcimer and mandolin and Wendy Barlow plays harp on an exquisite album of mostly Celtic-flavored instrumental music with a decidedly nostalgic theme. **Always Home** was recorded on two old family farms in the rolling hills of rural Ohio and the natural beauty of the countryside is the perfect setting for their music. You can often hear the accompaniment of falling rain, distant thunder and singing birds. From the first delicate sounds of Wondrous Love to the final fade on Kelvin Grove, this is music that should charm, soothe, and banish your every care. The hammered dulcimer and the harp are perfectly matched and the arrangements flow easily from one instrument to another and from one song to the next. Brad Westall helps out on guitar; Trish Featherstone is on violin and viola; Jerry Rockwell plays mountain dulcimer; and Beth Hicks adds flute and pennywhistle. Selections include Wondrous Love, Gentle Maiden, Grenadier and the Lady, Welcome to Skye, and Give Me Your Hand.

Jerry and Margaret Wright started the Palestine Old Time Music and Dulcimer festival after spending a lot of their spare time experiencing music gatherings in North Carolina, Louisiana, and elsewhere. They met wonderful musicians along the way and decided to bring as many of their musical "heroes" as would come to the Museum for East Texas Culture in Palestine for a festival, now in its third year. **Palestine** was recorded live and does a good job of communicating the breadth and spirit of the music presented over the weekend. For mountain dulcimer fans, there's a lot of really hot picking by Don Pedi, Lloyd Wright, Steve Siefert, and David Schnaufer. Samantha Oberkfell and the Sweet Song String Band ably represent the hammered dulcimer. Bruce Greene and Josh Goforth fiddle up a storm. Dan Delancey and Wayne Henderson do their usual remarkable jobs on guitar, and Carl Jones not only plays some wonderful mandolin but does two very entertaining original songs. This is a great souvenir of what must have been a very special festival. Tunes include Ramblin' Boy, Ragtime Annie, I Only Missed It By Two, Coleman's March, and Star of the Country Down.

The Bowed Dulcimer • Ken Bloom, RR Route #3, Box 568, Pilot Mountain, NC 27041, 336-368-2847, kgbloom@advi.net, www.bolick.net/bloom (CD).

Spirit of the Wood • Sarah Elisabeth, Dulcilirium Enterprises, 2 Stirlingshire Ct, Hendersonville, TN 37075, dulcilirium @aol.com, www.sarahelisabeth.com (CD).

The Expressive Hammered Dulcimer • Carrie Crompton, Baroque Folk Music, 11 Center Street, Andover, CT 06232, 860-742-1035, barolk@infi.net (Book).

When the Notes Dance and **Passed By Here** • Willson & McKee, PO Box 704, Polson, MT 59860, 1-800-891-5190, jigheads@jigheads.com, http://jigheads.com.(CDs).

Always Home • Bob Bellamy and Wendy Barlow, Windridge Recordings, 1156 Wyandot Road, Bucyrus, OH 44820, 419-562-0784, bellamy@cybrtown.com (CD).

Palestine Old Time Music and Dulcimer Festival • Various Artists, produced by Jerry and Margaret Wright, 4328 Effie, Bellaire, TX 77401, 713-432-1058, pickin @aol.com, http://geocities.com/palestine festival/index.htm (CD).

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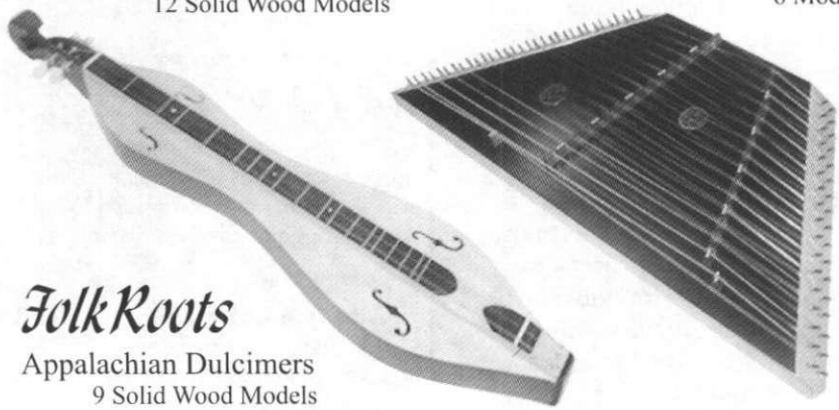

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Hammered Dulcimer Tales & Traditions

by Paul Gifford

Some Dulcimers in Museums in the Former Soviet Union

Recently, I had opportunities to visit two musical instrument museums in Almaty and Moscow. I also had the opportunity to visit a collection of musical instruments in Zaslavl, Belarus, in 1997, when I went to Mogilev, Belarus, to attend the Cimbalom World Association's congress. In this column I will describe the collection in Zaslavl and those in Moscow and Almaty, especially as they relate to dulcimers and dulcimer-like instruments.

Vladmir Berberov, a folklorist and organizer of the musical group " Litvinny," was at the congress in Mogilev. He had been out in the villages, looking at musical instruments and making detailed technical drawings of local tsimbaly, or Belarusian dulcimers. He was involved in collecting instruments for the museum in Zaslavl and told me about it. After the congress, I stayed in Minsk for two days. On one of those days, I took a local bus about fifteen miles to the village of Zaslavl. With my primitive attempts to ask locals for directions in Russian, I found my way to the local museum.

Under its autocratic leader Alexander Lukashenko, Belarus had resisted many of the economic and political changes that Russia and the other republics had undergone. Lenin statues were still ubiquitous, local committees beholden to the leader-determined policy, and the burgeoning Mafia ran much of the economy. But the new, small Zaslavl museum seemed to be making a fresh attempt at interpreting Belarusian history. In addition to a collection of materials on local history, such as a long-hidden eighteenth-century plan of a local estate, it has a collection of Belarusian musical instruments. This was brand new and still in its formation, but it had about nineteen tsymbaly, a number of flutes, bagpipes, violins, and diatonic accordions.

As far as dulcimers go, this little museum may in fact have the largest number on permanent display of any in the world. Each was identified (in Russian) by the village and region where the instrument came from. Few were assigned dates, but it appears that the oldest were made no earlier than the late nineteenth century, while the more recent ones were from perhaps the 1930s. One thing I tried to learn while I was there was whether individuals made instruments at all during the Soviet period. The answer was uncertain. It seems that making instruments for sale would have been illegal, unless made by a state-owned factory, but it seems also that village craftsmen made them anyway, at least at certain times.

Continued on next page

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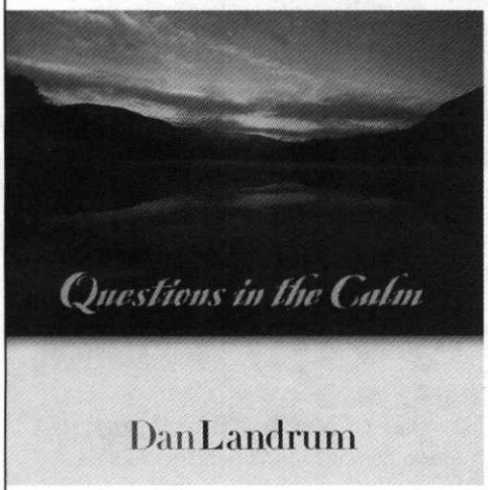

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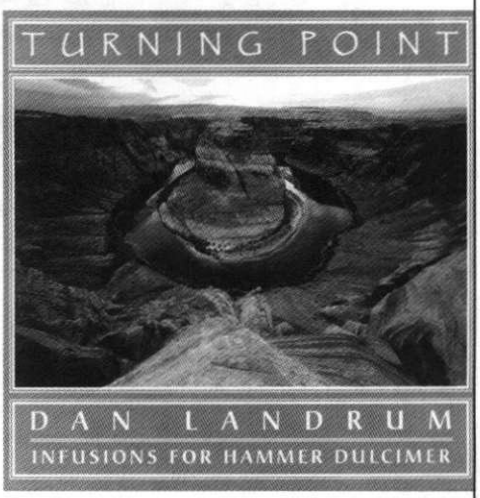
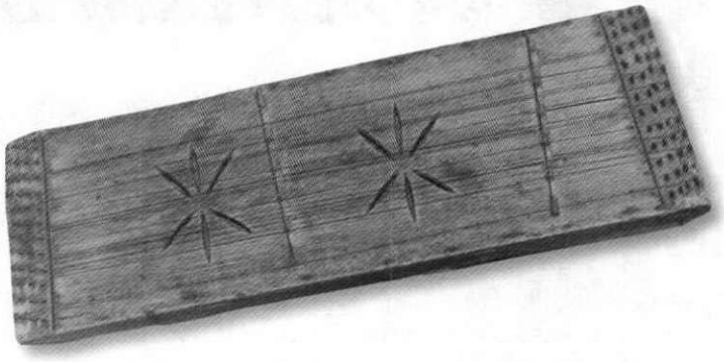


One of only three museums in Kazakhstan's capital, Almaty, the Musical Instrument Museum is located at the edge of Panfilov Park, one of the city's best-known attractions. I failed to learn how long the museum has existed, but I suspect it dates from after independence in 1991. One of the priorities of the Kazakh government has been to remove longstanding Russian influence, where possible, and to promote Kazakh culture. Although most Kazakhs left the yurt and the nomadic way of life and many adopted Russian as their language, the long-necked lute, the dombra, remains very popular and as such is a strong symbol of national identity. I saw a woman playing the dombra on the street in Almaty, as well as vendors in the bazaar there and in Uralsk selling them, indicating that it is still truly popular and not something promoted by the political or musical establishment.

Only a few hours after arriving in Almaty, after the long and sleepless trip from Detroit, we were led on a tour of the museum by an older man, who spoke Russian amidst a handful of English words. Most of the instruments were dombras, of which there are basically two styles. One has a squarish body and a long neck and is played in southern Kazakhstan, and one has an oval body and a long neck and is played in northern and western Kazakhstan. The provenance of each, naming which epic singer the instrument had belonged to, was given in labels in Russian and Kazakh. This information would have been taboo in the Soviet period, where folk music was regarded as



19th-century tsymbaly from the village of Karanichy, Myadzel region, Belarus. Zaslaue Museum.

anonymous. The other instrument in considerable numbers was the kobyz. This fiddle, carved from a single block of wood, has two horsehair or camel-leather strings and a skin belly, was at one time used in shamanistic ceremonies, and is related to the sarangi and sarinda of India. Some very large specimens, as old as the late eighteenth century, were on exhibit. Other Kazakh instruments on display included flutes; drums; cherter, a long-necked lute played, unlike the dombra, with a pick; and shaman's rattles. Our guide, with dombra in hand, ended our tour by performing seven or eight songs with dombra accompaniment in the yurt-shaped concert hall in the museum.

The museum also had a modest collection of instruments from other parts of the world, mainly India and China, and this

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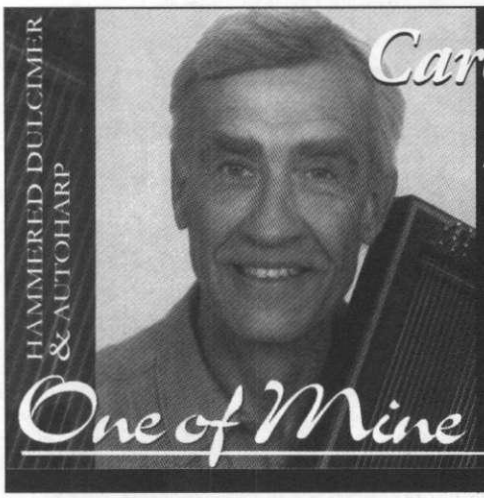
included a recent Kashmiri santur. This was the only true dulcimer. But the collection had two box zithers virtually unknown to the outside world, both in the Kazakh section, although these instruments, if played by Kazakhs, are quite marginal. One was the zhetygen, a long, rectangular box with about twelve metal strings. This is used in northeastern Kazakhstan, apparently, but is more characteristic of the Khakass people, a Turkic-speaking people with their own Autonomous Oblast in Russia, to the northeast of Kazakhstan. At a guess, it probably derives from the qin of China. The other instrument was a khalun from Kashgar, a city in Xinjiang province, China. This is a box, about four inches deep, with an outline resembling a grand piano, with two corners at right angles and a wing-shaped side, over which nineteen pairs of wire strings are stretched. It is played by finger picks held in one hand while the other holds a metal bar which is used to alter the pitch or create ornaments. A rare survival of the type of kanun played at 15th-century Persian courts, it may have led to the development of the original santur in Iran.

The M.I. Glinka State Central Museum of Musical Culture (Gosudarstvennyi tsentral'nyi muzei muzykal'noi kulturi imeni M.I. Glinki) in Moscow is the chief musical museum in all of Russia. In addition to an archives and concert hall, the museum collections on display consist of musical instruments on one floor and personal items which belonged to famous Russian composers and musicians, such as Glinka, Tchaikovsky, Rachmaninoff, and others. The musical instruments are in two halls, one holding instruments of Soviet peoples, the other of foreign countries. The "Soviet" area is organized by region. Instruments from Russia are in one group of cases; Belarusian, Ukrainian, Lithuanian, Caucasus, Central Asian, East Asian and Arctic instruments have their own display cases. Some very obscure instruments played or formerly played in some of these out-of-the-way places, such as Caucasian lutes and harps, and Yakut drums are here.

The dulcimers on display here (I visited on a Sunday, so I was unable to learn whether the museum had much outside of what was on display) include single, rather ordinary tsymbaly in each of the Belarusian and Ukrainian displays; a recently made chang from Uzbekistan, with three legs and felt dampers; and a cimbalom made by Jean Vizitiu of Moldova in 1977. The only dulcimers in their non-Soviet collection was a cimbalom manufactured around 1920 by Gyula Mogyorossy, of Budapest, Hungary, and a santur from Kashmir. So, from a dulcimer perspective, the collection here has little of interest, although the collection of instruments as a whole is fascinating. Dulcimer-like instruments included a khalun (labeled kanun, with the alternate names kalin and chadridal), from Kashgar, and the Khakass chatka'an.

CHECK LIST

	Maker	Village & Region	Date (If known)	Treble Courses	– Strings Per Course	+ Strings Per Course	– Bass Courses	Other Details
Zaslavl Museum	Vilhelm Yatsyn	Hlybokae		6	– 4	+6	– 4	2 Sound holes, consisting of central holes with 6 concentric holes
	Unknown	Myadzel	1930	7	– 5	+6	– 5	2 Sound holes, consisting of a central hole and 5 concentric holes
	Unknown	Pastavy		6	– 4	+6	– 4	2 Rosettes in hexagonal design
	Bronislav Apanasovich	Smarhon	1930?	9	– 5	+8	– 5	2 Six-pointed stars
	Andrei Sergievich	Smarhon		9	– 5	+9	– 5	
	Viktor Rogach	Vileyka		10	– 5	+10	– 5	4 round sound holes
	Osip Bokhan	Vileyka	20th Cen.	9	– 5	+8	– 5	2 rosettes
	Bokhan	Vileyka		7	– 4			
	Unknown	Karanichy, Myadzel	19th Cen.	6	– 4	+6	– 4	2 six-pointed stars
	Kasporsky	Lida	20th Cen.	18		+5		Missing bridges, 4 sideways f-holes, 1 7-pointed star
	Trastsyanka	Yanavshchyna Maladzyechna	1925	15	– 5			
	Unknown	Maladzyechna		8	– 5	+8	– 5	
M. I. Glinka State Central Museum of Musical Culture	Ukraine	Tsymbaly		6	– 3			Bass bridge missing 2 sound holes
	Belarus	Tsymbaly		8	– 5	+7	– 5	2 round sound holes
	Moldova: Full size cimbalom made by Jean Vizitiu		1977					
	Uzbekistan	Chang	Late 20th	13	– 3	+12	– 3	With dampers, on 3 legs
	Hungary: Full-size cimbalom by Gyula Mogyorossy		c.1920.					
	Kashmir	Santur	20th Cen.	12	– 4	+12	– 4	



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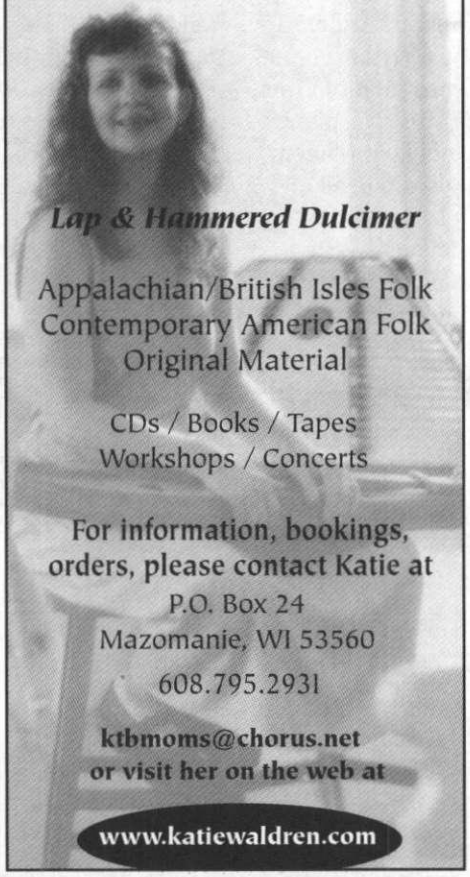

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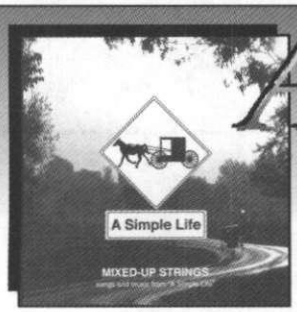

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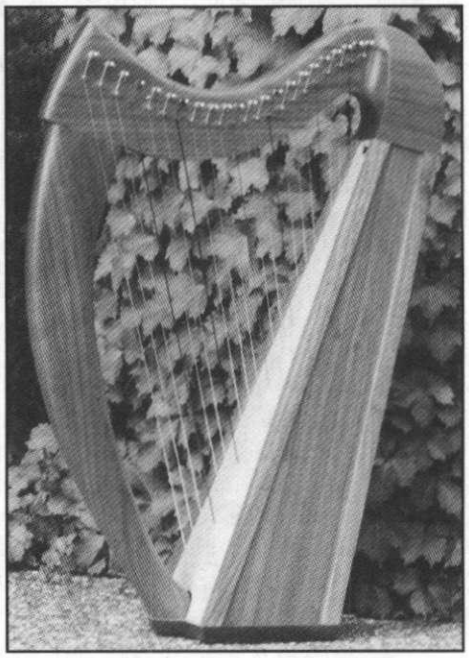

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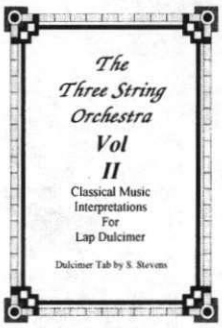

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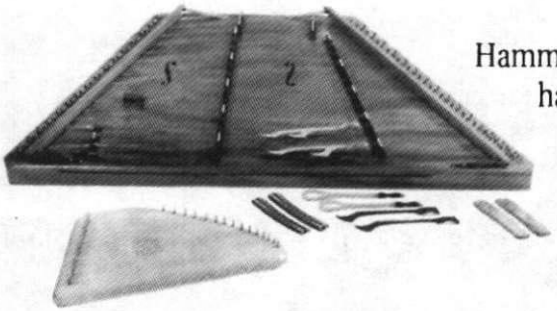

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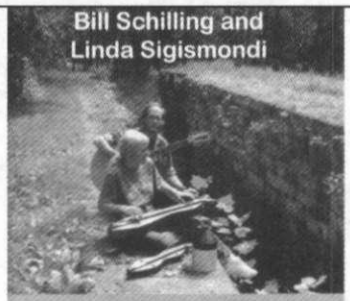

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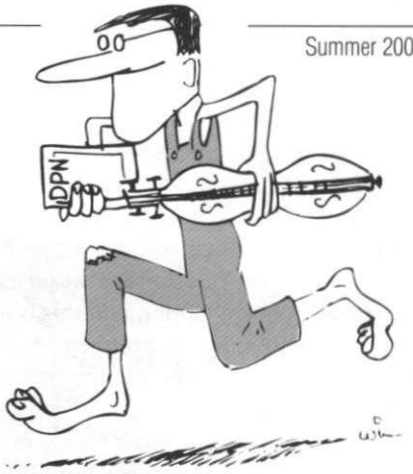

No Time to Practice? ...Keep Moving!

Music is an experience of movement, both for the performer and for the listener. The performer's physical movements determine the quality of his or her playing. The performer's movements help determine how the audience perceives him or her. Music is carried by the movement of air particles caused by the movement of vibration. In our case, we move our bodies, arms, hands, and fingers to move dulcimer strings. In our hands we hold picks, noters, and hammers. Every step of music making and listening involves motion.

On another level, music is an emotional experience, both for the listener and for the performer. The audience is moved by the performer, and music often transports us to another place and time. Much of classical music is organized into movements, each one differentiated by the particular dance the music is identified with. The dances are categorized by meter (how the underlying pulse is organized, i.e., 3/4 = waltz) and by tempo (how fast it moves). Music is movement, and movement is music. Leonardo da Vinci's understanding of the nature of things was in their movement. So it is with music.

Dulcimer players, by necessity, are fine movement experts. When you play mountain dulcimer, you are involved in a precise choreography of the hands and fingers. Interestingly, your right and left hands are moving in very different ways—the right making the strings vibrate by plucking, strumming, or noting; and the left creating the different tones or notes. And all this is accomplished while sitting in one place and keeping your dulcimer in your lap. No mean feat. In order to play different

Continued on next page

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notes, and especially the notes you intend to play, you have to employ precise movements so that your left hand and fingers go to the frets you want to play. In addition, your right hand and fingers are involved in their own rhythmic and melodic dance, using different strokes for different purposes. Downbeats are usually accented, played louder, and this is achieved by using more energy and imbuing your movement with greater force. Notes that occur on off beats (not the first beat) are usually played softer, and this requires an entirely different use of your muscles. Hammerers have similar issues, only they're holding hammers that act as extensions of their hands. Their movements should be fluid, not jerky, even though hammered dulcimers are percussive in nature. One of the differences between the hammered dulcimer and most other instruments is that hammered dulcimer players are not necessarily in physical contact with their instruments while they play—they're not touching them, and this is unusual in the world of musical instruments. It also means that you have to know where you are on the instrument without the benefit of real physical contact. This is why hammered dulcimer players should be deadly with a fly swatter. Whether you play mountain or hammered, you must learn to control your muscle movements in order to play musically and accurately. It's that simple and practice helps to insure that your muscles receive the excellent education they deserve. And, attention to both hands, with emphasis on your weaker hand, will help to keep your skills in balance. We have it somewhat easy, compared with harpists. Just for your interest, on a purely muscular level, harpists will never let more than a few days go by without playing or practicing. Without practice, the muscles in their hands lose strength very quickly, and the calluses on their fingers soften rapidly. The recovery period is much longer than the period of abstinence, so they will do everything they can to keep up their muscle strength.

And this leads me to the topic at hand—what to practice when you either don't really know what to practice or just have a few moments. As I've written in past articles, being a musician is not much different from being an athlete. On a basic level, some of the important attributes that both athletes and musicians need to constantly maintain and hone include grace, precision, strength, determination, coordination, fluency, memory, and performance skills. Therefore, at the very minimum, we need to keep our physical apparatus in good shape in order to play our best at all times. I strongly recommend warm-up exercises to begin each practice session, and to use them when you don't have the luxury of time to practice everything you would like to practice. This way, you're at least keeping your muscles in shape. At the same time, exercise will improve your eye-hand coordination, fluency, and strength, at the least. Scales and arpeggios are a must—ascending, descending, faster, slower, louder, softer. Practicing this way helps you prepare for playing music in different tempi, dynamics, and

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direction, and to gain greater control of the music. Play high up on the instrument, in the middle, and low down. Practice staying in one place on the instrument, and then practice moving to different octaves. There's a world of music in a scale or arpeggio when you apply different music parameters to it. Practice different rhythms, ideally while looking at the particular rhythm on a printed page. This not only helps to solidify your understanding of the rhythm but it makes sight-reading that particular rhythm easier the next time you encounter it. You can play the rhythm on one note, or on different notes. Take rhythmic passages, say, one or two measures, from a piece of music, and isolate and practice them as an exercise. Again, don't just do it one way—vary your tempo, dynamics, and placement on the instrument. This can help with sight-reading, too.

I also recommend engaging in target practice. Start with your hand or hammer on a particular note, select your target note either above or below it, and begin practicing moving from one note to the next. When your tempo is slower, move your hand and arms more slowly, allowing yourself to describe the time in your movement. When your tempo is faster, try to stay relaxed, keep your shoulders down, and breathe. Use your eyes at first, and then practice while looking away or with your eyes closed. Learn the physical distance of one note to another without the benefit of visual aids. This helps to nurture a more natural way of playing and a loss of dependence on the visual. Even five minutes a day of this kind of exercise is a lifetime compared to doing nothing at all. At least you're keeping your muscles honed and happy, and you don't lose the muscle memory and strength you would lose by not playing at all. Remember that in today's world, practice (and even music) can be an incredible luxury, so enjoy every moment of it. What's important is not how you feel while you're doing it, necessarily, but how much better you play when you're done. Practicing counts. There's also something incredibly satisfying about keeping up a discipline, even if it's for a very short period time of each week. Remember that practice does not make perfect—but it does make better playing.

Lastly—just move. When it's done with conscious awareness, any movement you make can help your playing. Hand sewing, embroidery, bread baking, tatting, felting, or knitting will help fine motor coordination and hand and wrist strength for finger-picking, hammering, and fretting; chopping wood will help eye-hand coordination and build arm strength and stamina; dancing is another way of practicing rhythm; writing letters with a pen strengthens your fingers, wrists and hands; and participating in almost any sports, especially tennis, ping-pong, archery, fencing, or darts, can be extremely beneficial. However, don't do these things instead of practicing—do them to enhance your playing. I would love to hear from any readers with practice ideas that work for them. Please write to me at hdplayer@aol.com (but only after you've practiced!). Be well, and stay in tune.

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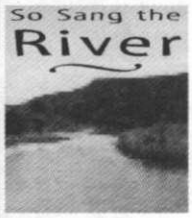

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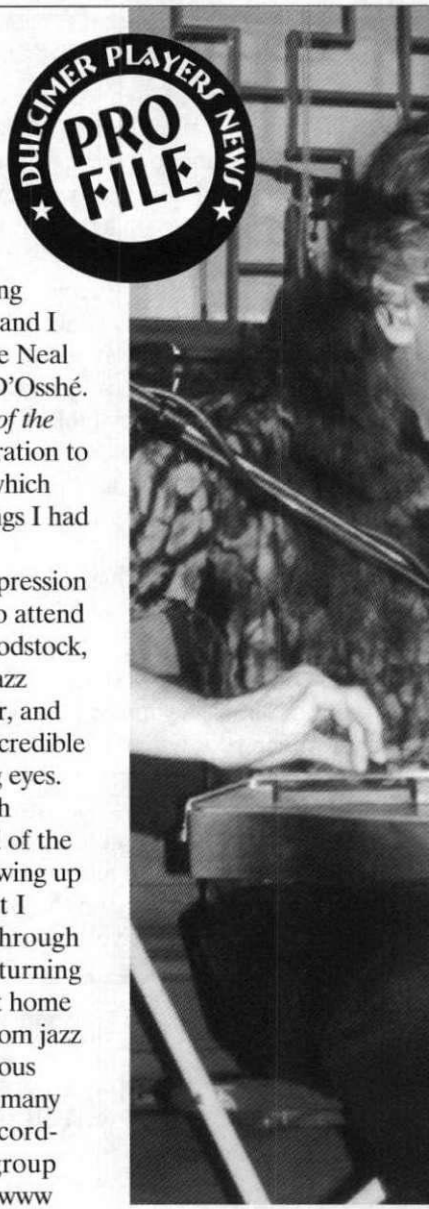

Randy

"The 19
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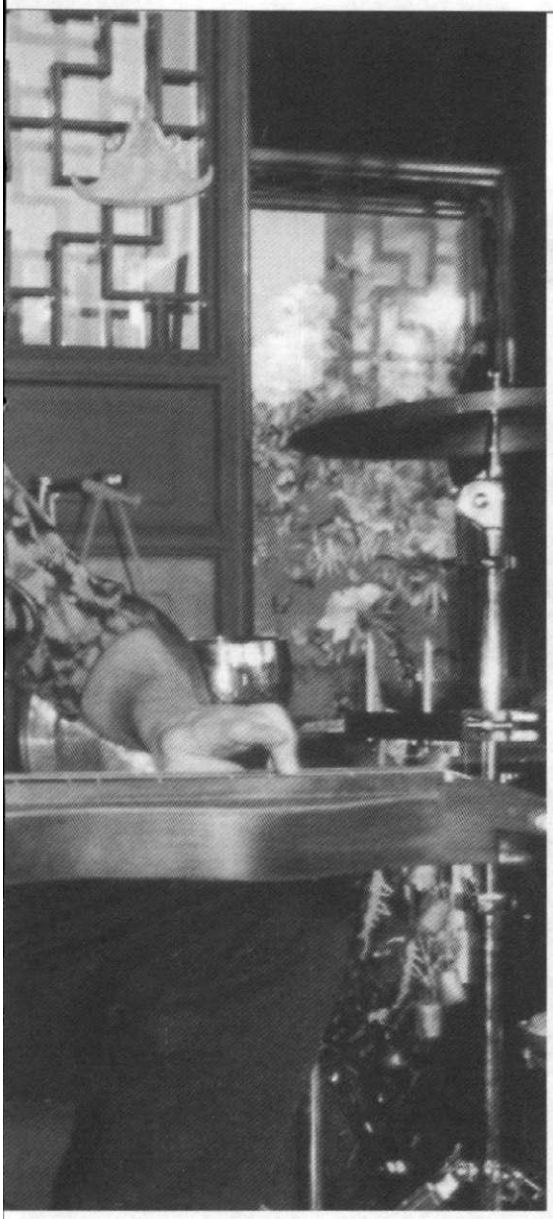
by D'arcy Han
Vancouver, BC, Canada

Sitting in the basement of Randy Raine-Reusch's Vancouver home is like sitting in a museum. You are surrounded by over 700 instruments from every corner of the globe—nose flutes, headhunter violins, Indonesian gongs, camel skin drums—most of which I have never seen before. Conspicuous among them is an Appalachian dulcimer, the only Western instrument to be found in the collection. Beautifully constructed of Brazilian rosewood with a red cedar top, "It was built for me in 1970," Raine-Reusch explains. "I had been playing for a couple of years on one made from plywood and, although I couldn't afford it, I needed a real instrument." In those "couple of years" Randy had already started to become known at festivals throughout the region as "Randy Rain." He usually played as a solo artist, but occasionally he was accompanied by fellow dulcimerist Susan Levae. Later he started to lead workshops.

Not content to do traditional tunes, Randy would create long raga-like compositions on his instrument that were half composed and half improvised. "It was my interest in more creative music that led me to meet and become friends with California guitarists Robbie Basho and John Fahey," he explains. "Knowing them gave me the courage to send out my material, and as a result I started to play larger festivals throughout Canada and the West Coast of the United States. This was also during the height of the dulcimer craze, and I met and performed with folks like Neal Hellman, Robert Force, and Al D'Osshé. Robert and Al's book, *In Search of the Wild Dulcimer,* gave me the inspiration to write my *Dulcimer Tuning Book* which contains 60 of the 120 or so tunings I had found for the 4-string dulcimer."

Randy's search for creative expression continued to grow, leading him to attend the Creative Music Studio in Woodstock, New York in 1975 to work with jazz artists Dave Holland, Karl Berger, and Jack Dejohnette. "This was an incredible experience," he says with glowing eyes. "Although I was looked upon with humour by the other students, all of the instructors fully accepted my showing up with a dulcimer. It was here that I started to amplify it and put it through a plethora of effects boxes." Returning to Vancouver, Randy was right at home with a wide range of musicians from jazz to early punk artists by using various effects and extended techniques, many of which can be heard on his recordings with the progressive rock group Melodic Energy Commission. (www .melodicenergy ommission.com).

The 1980s found Randy performing regularly across Canada and occasionally into the US, sharing stages with Darol Anger, Mike Marshall, John Hammond, Jr., and Brownie McGee. In 1984 he went on the first of many musical study trips to Asia. "I was interested in world music. I had been buying strange instruments and using different tunings and modes based on scales from around the world for quite some time, and I was very excited to finally go to Asia." The dulcimer soon took a second seat to other world instruments that Randy picked up on this and other trips to Asia, yet he still kept it in his shows. In 1987 he performed during his first tour to Korea and the Philippines, and the dulcimer was still front and center. "The dulcimer is just such a beautiful instrument and no one knew it at all."



ne-Reusch

Randy performing
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ie McGee."

Since then Randy has performed on the dulcimer in Australia (1988), Spain (1992), Borneo and Singapore (1998, 1999, 2000), India and Thailand (2000), and South Africa (2001). Many of these tours were with the world music ensemble ASZA, founded in 1989 and led by Randy. 1989 also found Randy recording and performing with Aerosmith for their multiple Grammy Award-winning album Pump. It was for this album that Randy wrote "Dulcimer Stomp." "I didn't want to name it that, but the band named it for me. Hey, we had such a good time working together that I didn't care. I don't see them much these days, but we are still friends."

The 1990s saw the re-release of "Dulcimer Stomp" on ASZA's debut CD and a whirlwind of touring with the group. Yet it also saw Randy going to Borneo. "I was hired to record some traditional music there, but once I arrived I realized that a lot more was needed to be done to preserve the music. I lobbied numerous organizations and government officials to set up the Rainforest World Music Festival, which is now in its fifth year. One of the most common instruments of Borneo is a boat lute called a sape, which sounds very much like a dulcimer. When I played my dulcimer at the festival they called it a North American sape." Also in the 1990s Randy recorded with Yes and The Cranberries; was a consultant for Cirque du Soleil; and met Jane Goodall and the Dalai Lama.

Randy is still touring with ASZA and other ensemblers, while looking for new horizons. "I am thinking about going back out as a dulcimer soloist again. Now there are a lot of dulcimer festivals and venues that didn't exist when I was a solo artist. Most of these folks don't know me, and I still have quite a few tricks up my sleeve that will raise a lot of eyebrows in the dulcimer world!"

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DISCOGRAPHY

Distant Wind: Mei Han and Randy Raine-Reusch, Za Disc 2001

The Ladder: Yes (guest artist), BMG 1999

Gudira: Barry Guy, Robert Dick, and Randy Raine-Reusch, Nuscope 1999

Driftworks: With Pauline Oliveros, Big Cat 1998

Moonlight In Vietnam: The Khac Chi Ensemble, Guest Artist,1997

Inside: Barry Truax, Guest Artist And Co-Composer, Cambridge 1996

To The Faithful Departed: The Cranberries, Guest Artist, Geffen 1996

Asza: Asza, Leader (I Award Nominations), Za Disc 1995 (Dulcimer)

Push Comes To Shove: Jackl, Guest Artist, Geffen 1994

Bananaphone: Raffi, Guest Artist, MCA 1994

Musicworks 57: 3 Pieces, 1993

Pump: Aerosmith, Guest Artist (8 Grammy Awards), Geffen 1989 (includes "Dulcimer Stomp")

I Close My Eyes To See The Sun: RRR 05 (Cassette), 1986 (Dulcimer)

Mountains Of The Moon: RRR 04 (Cassette), 1984 (Dulcimer)

All Together: Vancouver Children's Festival, Festival 1983 (Dulcimer)

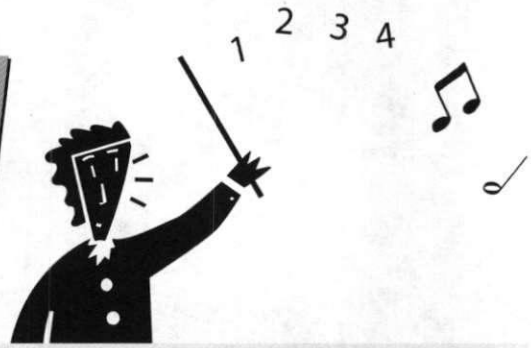
Willow Of The Mountain: RRR 03 (Cassette), 1982 (Dulcimer)

Migration Of The Snails: Melodic Energy Commission, NRG 1980 (Bowed and Electric Dulcimer)

Stranger In Mystery: Melodic Energy Commission, NRG 1979 (Bowed and Electric Dulcimer)

D'arcy Han is a freelance writer and performer with an an active interest in jazz and world music. She also maintains a daily routine with the Communications Department at Simon Fraser University, Canada. IW

All Together Now



by Carolyn Moses
West Lafayette, Indiana

Players from left to right:
Back row: Steve Thornburg, Sally Ringland, Ken Beers, Joyce Harrison, Donna Kochan.
Front row: Paula Dillard, Kim Wade, Mary Kohlman, Barb Kent, Carolyn Moses

Where three or more hammered dulcimer players are gathered together, there is the opportunity to play ensemble music! If you are in a group that regularly plays together, you give group lessons, or you are in a workshop situation, here are two pieces that are easily learned by players of various skill levels.

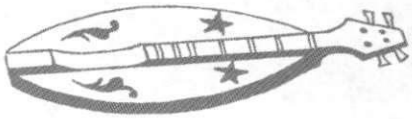
During the 2003 Dulcimer Doin's in Dayton, Ohio, Paula Dillard and I presented a hammered dulcimer workshop entitled Playing in Ensemble. The participants worked for 75 minutes on two pieces arranged for three instrumental parts. Although few people were acquainted with the melodies of Nonesuch and St. Basil's Hymn, the simple hammer patterns made them easy to learn. Even the most inexperienced players were able to master the repeated musical phrases in the bass parts.

We taught all three parts of each piece to the entire group and then let each one pick which part to play. We then worked on an arrangement for each piece.

We decided to play St. Basil's three times. The first time through the music, part 1 and part 3 played together. Then all parts played together two times, ending with an E to A flam played by one member rather than the rolled chord written in the music.

Our Nonesuch arrangement was more elaborate. We played the piece 4½ times. First, part 1 played the melody alone. Part 2 entered next, followed by part 3. A natural crescendo resulted as more instruments added their parts. The fourth time, though, the instruments played more softly. Part 3 dropped out at the end of section A while the other two parts continued to the end of section B. The piece closed with two hammered dulcimers playing the melody, section A only, with one playing an octave higher.

The group had a great time arranging and playing the pieces and felt confident enough after the workshop session to play as a group on open stage that night.



St. Basil's Hymn

Arrangement by
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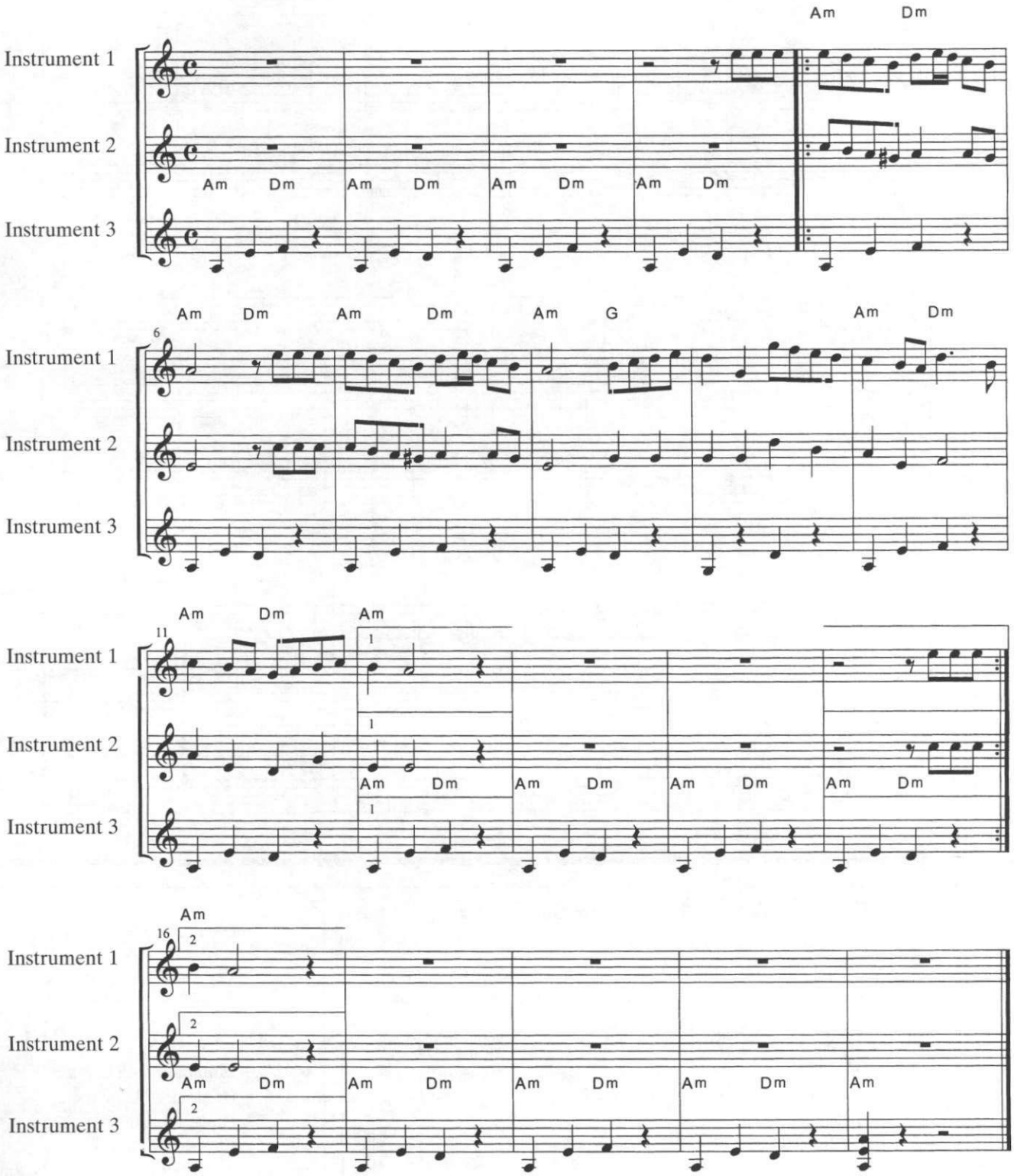

More music on next page

Nonesuch

Arrangement by
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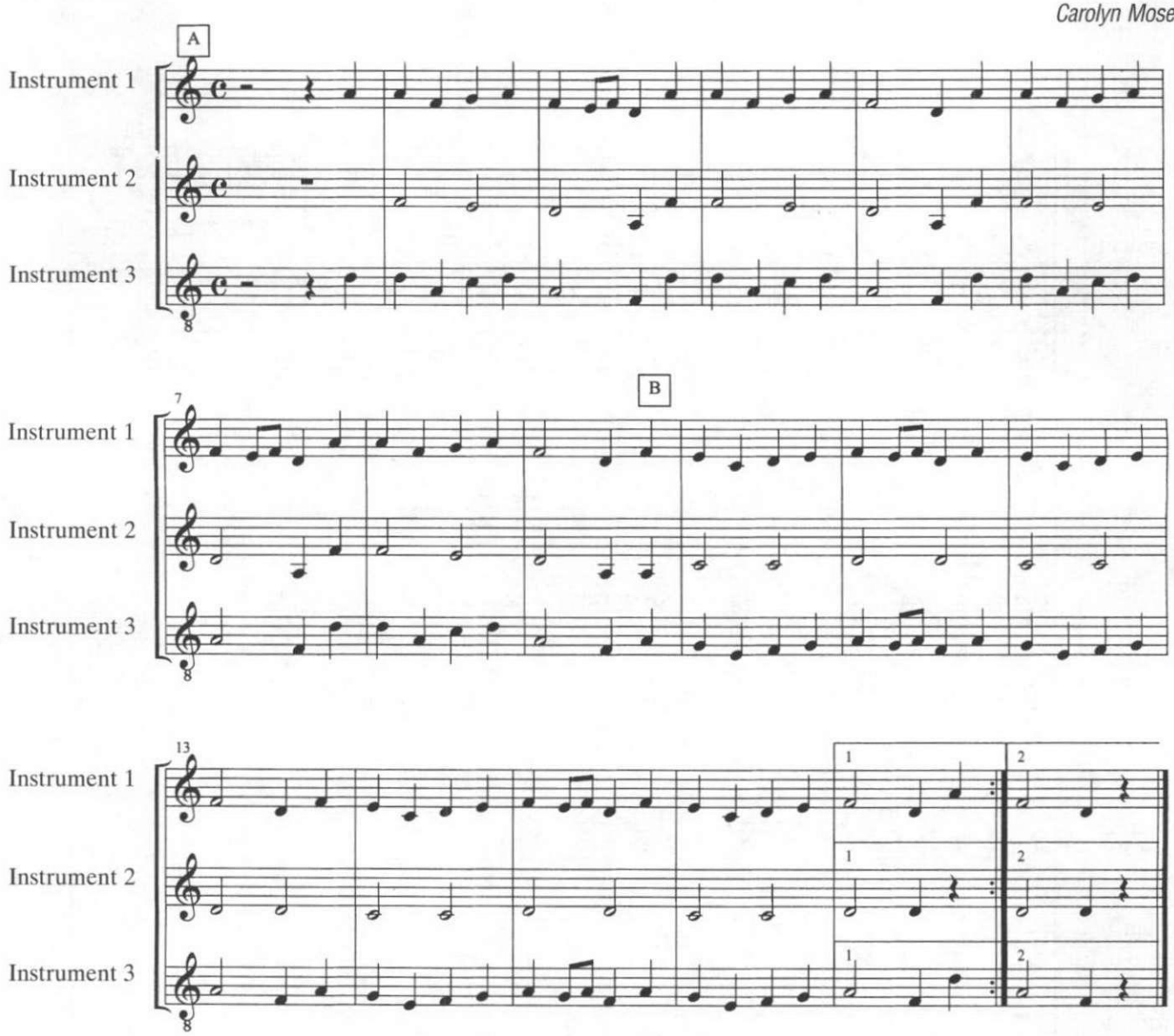

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Contact Don Allen at drayallen@hotmail.com

Sept. 5-7 *Wheatland Music Festival* - Remus, MI www.wheatlandmusic.org
Contact Lola at wmo@wheatlandmusic.org

Sept. 12-14 *Cook Forest Dulcimer Festival* - Cook Forest, PA
Contact Dori at luvs2jam@juno.com

Sept 26-28 *Southwest Dulcimer Festival* - Dewey, AZ www.dulcianna.com
Contact Anna Duff at aaduff@theriver.com

Oct. 24-26 *Autumn Acoustics Music Festival* - Hillsboro, MO
Contact Maxine at mspryj@jcn.net

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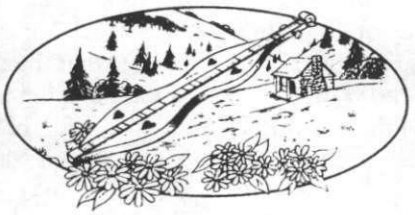
SIMPLE  SOUNDS

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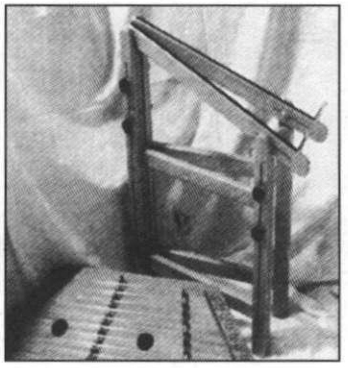

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by Paul Furnas
Davis, California

If you think that you can't write a dulcimer piece because you don't know how to write a melody, you've got another think coming! In fact, I have found that a melody is the *last* thing you need to think about when creating an original finger-picking piece for the dulcimer!

The best place to begin is with the chord progression, and the best way to find a good chord progression is to *steal* one. It's a time-honored tradition that even the most famous composers have practiced. For these examples, I will steal the chord progression from Pachelbel's Canon in D, and then show you various techniques that you can use to disguise it so that it will become your own original piece.

Example 1a: This is the original bass line that Pachelbel repeats 27 times in his famous Canon in D. I am presenting it in the key of G (rather than in the original key of D) so that you won't need an "extra" 6+ fret. The key of G on the dulcimer also offers an opportunity for a particular type of chord called a *secondary dominant* (see the A chord in Examples 2a and 2b), which is not available on the dulcimer when playing in the key of D, and which can be used to help disguise this stolen chord progression.

Example 1b: Chords based on Pachelbel's bass line. I am using a single left-hand chord configuration and placing it on top of each of the bass notes from Pachelbel's bass line.

Example 1c: Adding filler notes helps to create a smoother connection from one chord to the next. Notice that you can hear a "melody" in this example. I'm not intentionally creating a melody; I'm merely adding filler notes to make the chords flow more smoothly, but a melody is automatically emerging as a result of this smoothing out process.

Example 2a: Two different left-hand chord configurations are used alternately in this example, and the next to last chord is changed to a *secondary dominant* (the A chord) to add a bit of harmonic interest and to help disguise the original chord progression.

Example 2b: These are the same chords as Example 2a, but here I use a "broken-chord" style of finger-picking; that is, rather than picking the entire chord all at once, I pick only one string (or occasionally two) at a time. This technique allows the right hand to create some rhythmic liveliness. I also let a couple of open strings sneak in (in the second and third measures) and add a few filler notes in the last two measures.

Example 3a: This line begins by playing Pachelbel's bass line an octave lower than it is in Example 1a. After the first three notes however, the rest of this lower version of the bass line would fall below the dulcimer's range, so the remaining notes must be played up in their original range from Example 1a. Rather than being a flaw, this helps to disguise the stolen chord progression. Notice that the chord letter names for the first six chords in Example 3b are still the same as the chord letter names for the first six chords in examples 1b and 2a, showing that the chord progression itself has not changed, even though the bass line sounds somewhat different. The last measure is left blank to indicate that you can end this line in a variety of ways; three nice possibilities being the different pairs of ending chords in examples 1b, 2a, and 3b.

Example 3b: Even more left-hand chord configurations are used in this version, and I have used a few open strings and a few extra notes to create the idea of a simple melody. The last two chords in this example create a *closed ending.* The previous examples all have *open endings.* Listen to how the *open endings* invite the piece to continue playing, and how the *closed ending* gives a sense of completion.

Example 3c: A great chord progression, broken-chord finger-picking, filler notes, a closed ending—the whole works! This four-measure piece can be turned into an eight-measure piece merely by playing it twice in a row: the first time with an *open ending* (which you can steal from one of the previous examples), and then with a *closed ending,* as written here.

The fall issue of Dulcimer Players News will present the sixteen-measure finger-picking piece that I created from these examples. See what sort of eight-measure and/or sixteen-measures piece(s) you can create from these examples between now and then.

How To Create Your Own Original Finger-Picking Piece

Paul Furnas
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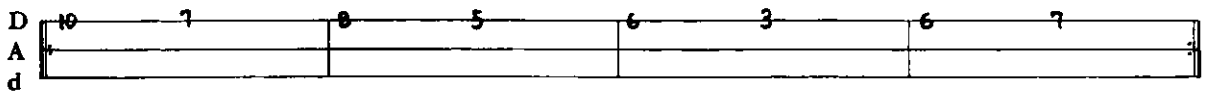
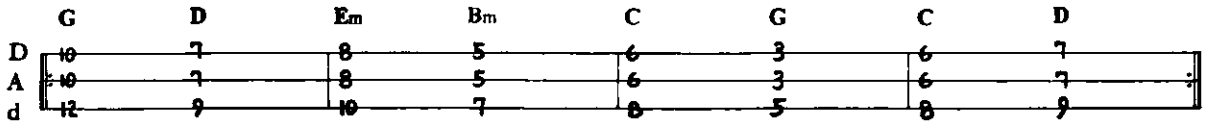
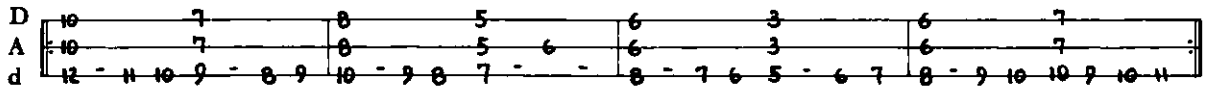
Example 1a



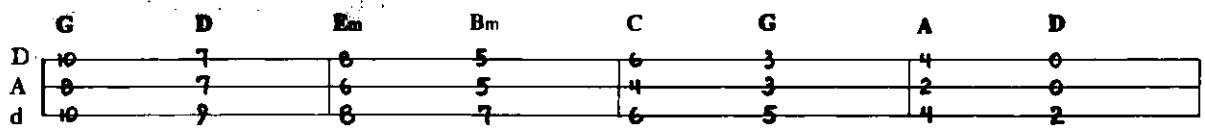
Example 1b



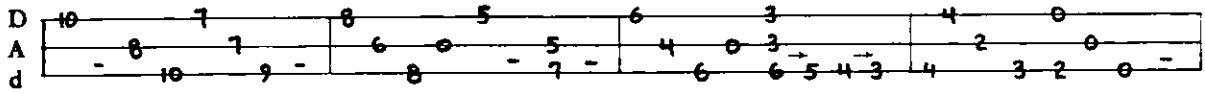
Example 1c



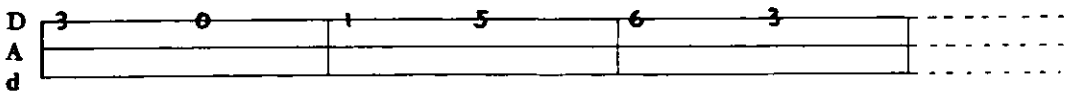
Example 2a



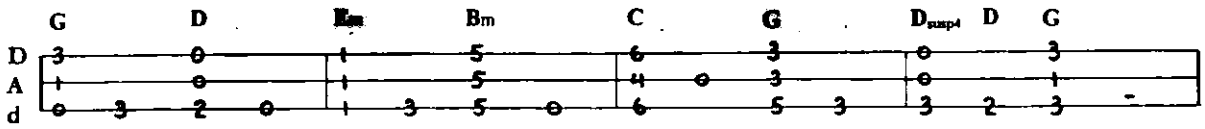
Example 2b



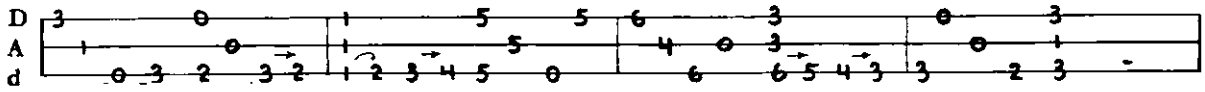
Example 3a



Example 3b



Example 3c



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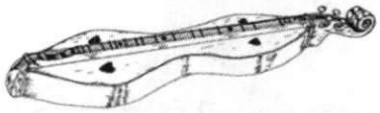

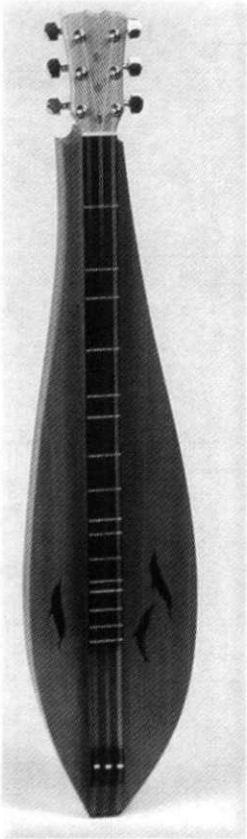

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A Mountain Dulcimer Teaching Article "En Filant Ma Quenoille"

by Susan Howell
Seattle, Washington

"This song serves as an example of playing in a major key while in a tuning (DAC) that's usually used for tunes in D minor."

"En Filant Ma Quenoille" is a beautiful medieval French tune that migrated to Quebec, where it acquired words that describe the fate of mail-order brides coming to the New World. This song has the rhythm and repetitive words that would fit with the act of working at the spinning wheel. It's interesting that such a pretty melody was chosen for this lament. Throughout history men and women have used song to both protest and gain some relief from the circumstances of their lives.

This song serves as an example of playing in a major key while in a tuning (DAC) that's usually used for tunes in D minor. The C-string has a C major scale (0-1-2-3-4-5-6+-7) and an F major scale on it. The F major scale begins at the 3rd fret and uses the 6th (not 6+) fret. "En Filant Ma Quenoille" is in the key of F and has a chordal rather than a drone accompaniment. The open middle string, an A, is part of an F chord, but the open bass string, a D, is not. The bass string (D) is "stopped" at the 6th fret at the start of every measure requiring an F chord.

D (6)		C
A (0)	gives	A
C (3)		F

In this arrangement, many of the measures begin with 3-stop chords; all of the strings are held down on the 1st beat of the measure. When the melody changes within the measure the fingers should remain on the bass and middle strings so the chord continues to sound.

The 2nd measure of the second line is an example. On the first beat I strum across all of the strings.

D (4)		A
A (3)	gives	D
C (5)		A

The A on the bass string and the D on the middle string continue to sound as the melody notes are added. In some measures this produces some transient dissonances that add to the effect of this haunting melody. However, if there are "x's" marked on some strings, just play the single fretted string. Some of the chords may be difficult to reach at first if they are unfamiliar, but they are worth the effort.

This arrangement also illustrates arpeggiation (playing the notes of a chord serially rather than together) as a way to fill out the space around a sustained melody note. The end of the third line is an example.

I like this beautiful melody so much and hope you will enjoy playing it.

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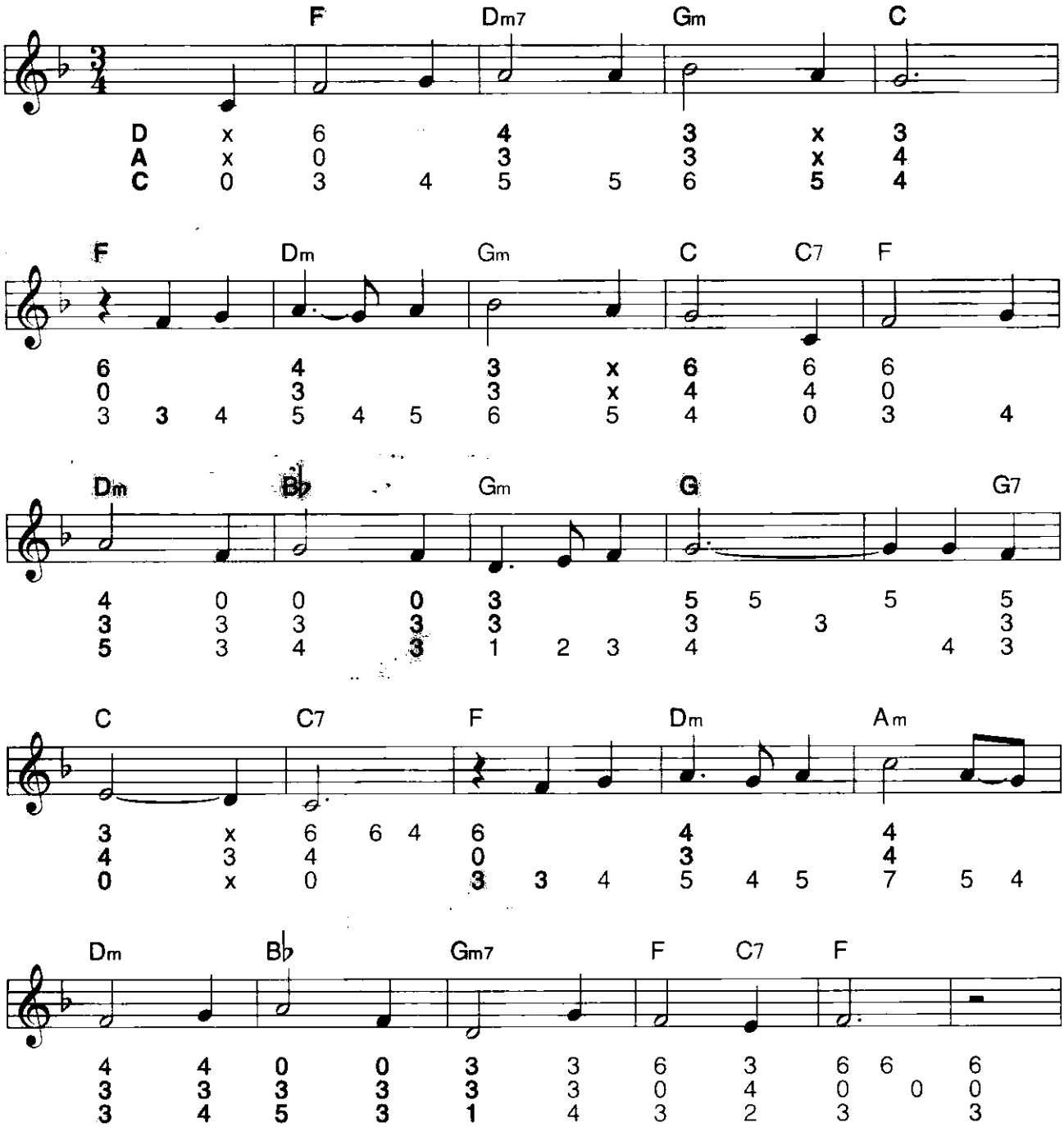
Susan Howell teaches mountain dulcimer to adults and children in Seattle. She has published a book of instrumental arrangements for intermediate players, *Favorite Tunes on the Mountain Dulcimer,* which was reviewed in the fall 2002 issue of DPN. She and Niels Andersen collaborated on the book *Dulcimer Accompaniments for Swing and Other Popular Tunes, With Snazzy Chord Progressions.*

En Filant Ma Quenoille

(In Threading My Spinning Wheel)

Arrangement by
Susan Howell



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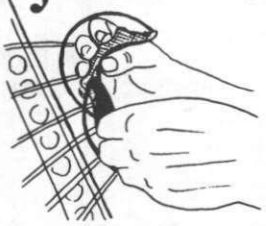

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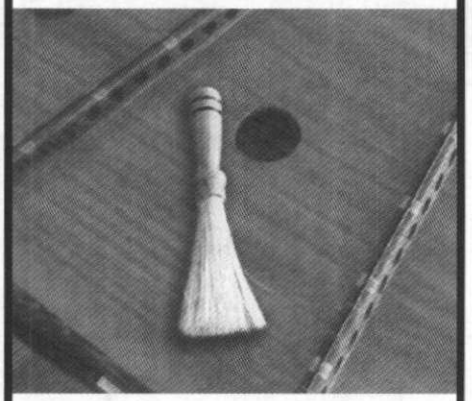

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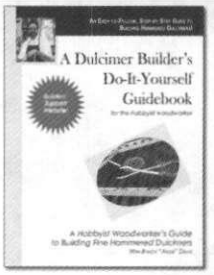

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Choosing Strings for Fretted Dulcimer

Continued from the Spring 2003 DPN

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If the gauges of prepackaged dulcimer strings suit your dulcimer and tuning, you can use them. Fortunately, most string packages now list the diameters of strings, as musicians have become increasingly discriminating about string gauge. Many music stores and mail-order catalogs sell individually gauged steel and wound strings for guitar and banjo, and they can be used on dulcimer. Banjo strings are handy because they have the loop end that most dulcimers require. However, one may add a loop to a ball-end guitar string by passing the free end of the string through the hole in the "ball" of the ball-end string. Dulcimers are somewhat forgiving of string gauge and you can always err on the lighter side, ie., smaller diameter, to minimize any tension risk.

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Continued on next page

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tunings. The intention of this set may be to tune as high as D'D' D' G, to play G ionian on dulcimers with relatively short scale lengths (perhaps around 26 inches or less). And one could simulate the Roscoe Russell tuning by tuning the first three 0.012″ strings in unison and the wound string an octave lower. But the GHS set will not be ideally suited for playing fingerstyle in the popular D' D' A D tuning, or D'D' G D. Since there is no standard way to build or tune dulcimers, there is no one correct string set.

In fact, this was exactly the problem with a dulcimer that was brought to my shop recently. The owner complained that something must have broken or gone wrong with the dulcimer because it had suddenly become difficult and uncomfortable to push the strings down to the frets. The dulcimer was beautifully made, well cared for, and the fretboard was quite straight. The string height was properly set up for playing ease. It was a desirable instrument that should have played nicely. It turned out that she had recently put on new strings. Her tuning was D'D' A D and the strings were 0.014″/0.014″/0.014″/0.020″ wound. I changed the strings to the recommendations above for this tuning; 0.010″/0.010″ 0.014″/0.020″ wound. The dulcimer then played like new for the owner. It must have been originally strung this way for this tuning, and that is what felt normal and easy to play.

The owner of a 3-string dulcimer tuned D' A D wanted to tune it to E' B E. The dulcimer had a short, 25.5″ scale length, so it tuned up that high without breaking strings. But the tight strings felt too hard on the fingers. I have a 7-string "cello" dulcimer with a 25.3″ scale on which I tune the first four strings D#' D#' A# D#. The short scale sounds especially nice tuned a bit high. From this D# tuning I can easily tune down to D or up to E, just what this player wished to do. So we restrung it similar to my dulcimer:

E' = 0.009″
B = 0.013″
E = 0.019″ wound

Keep in mind that this is on a relatively short scale length. Many dulcimers have longer scale lengths, and it will impose much greater stress to tune this high. You risk breaking strings and making fretting difficult. And although most dulcimers are strong, it may be possible to warp or break the instrument.

Another recent problem was that an energetic player made the strings buzz and rattle on the frets when he strummed in his usual vigorous style. It turned out that he, too, had a relatively short scale length, 26.5″. He also tuned relatively low, C' C' G C or lower to suit his singing, and he had no wish to tune higher. While we could have raised the strings higher at the saddle to reduce string buzzes, we first tried the easier fix of changing strings to suit the scale length and desired tuning. String

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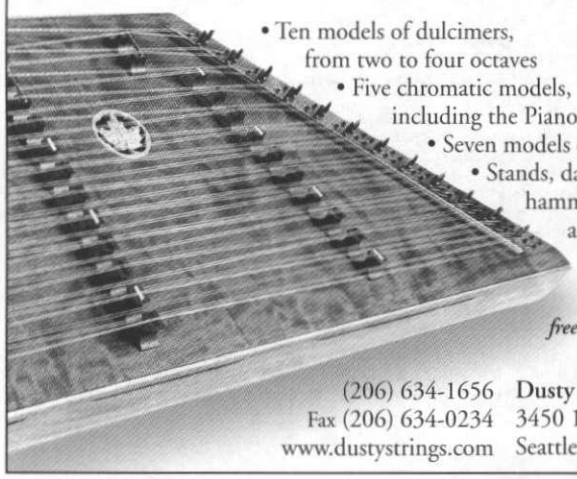

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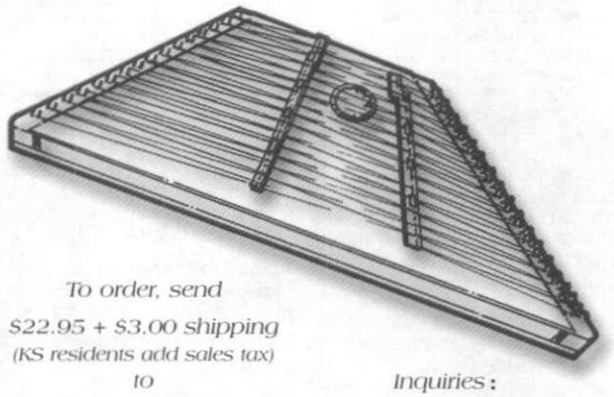

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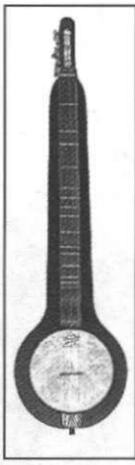
diameters were increased by 0.002″ for each string, and everyone was happy.

When should you change strings? Fretting or noting will eventually cause metal strings to work harder, unevenly, become brittle, and change tone. And with exposure to the elements, over time strings will begin to corrode. When this happens they will feel rough to the touch and may not sound as clear and bright nor fret as true as when they were new. Cleaning strings with a jeweler's cloth or extra-fine steel wool may make them playable for a while longer. But it is best to change them. I have sometimes left the same strings on fretted dulcimers for many years at a time, and I've also seen them rust after just a few days of humid salt air at the seashore. If they feel and sound almost like new, I don't bother to change them. But it may be difficult to remember what they were like when new. In my West Virginia climate a string change once or twice a year seems to keep my dulcimers in good form.

There certainly are many more ways to tune, and it is not practical to cover all the stringing possibilities. A good plan is to find string gauges that work adequately for your primary tuning and also allow you to retune to some of the other tunings you'd like to use. You may be perfectly content with the limitations of one dulcimer and one particular set of strings. Or you may find it worthwhile to have several dulcimers, perhaps in different styles and scale lengths, in order to string each differently for a wide variety of tunings.

Let me know if you would like string gauge recommendations for tunings and scale lengths other than the ones covered here. Feel free to experiment with string gauges. You may discover something useful and, perhaps, be even happier with your music. Be cautious with high pitches and heavy strings. Pay attention to scale length. And let me know what works for you. Keep your questions and suggestions coming.



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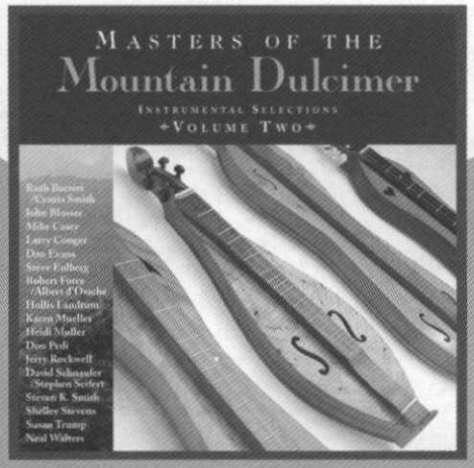

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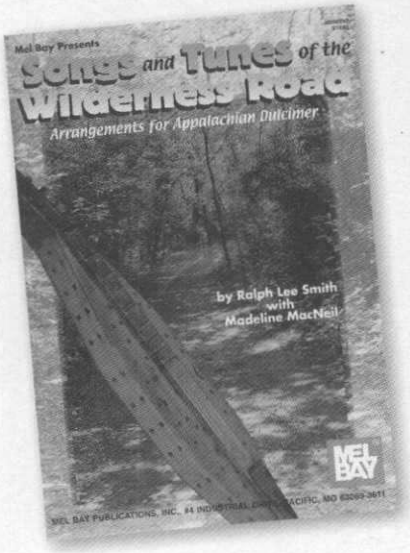

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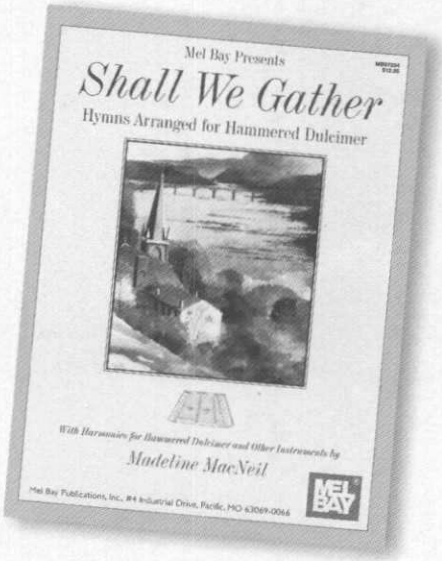

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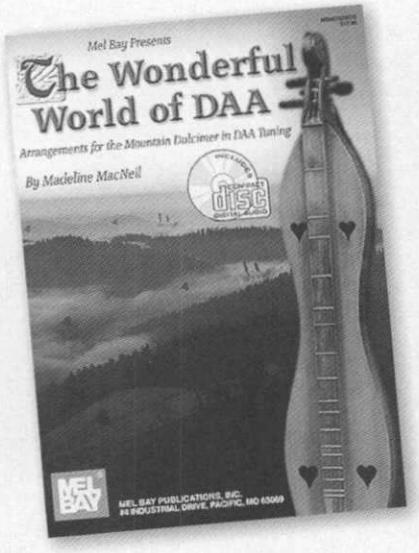

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Playing "The Girl I Left Behind Me" on the Hammered Dulcimer

by Linda Thomas
Kansas City, Missouri

"The Girl I Left Behind Me" [Included in *First Lessons Hammered Dulcimer* by Linda G. Thomas published by Mel Bay Publications Inc.] is a great old fiddle tune from the Civil War Era. The song sounds equally good at different tempos, so feel free to experiment for variety. I always encourage players to start learning this tune at a slower "walking" tempo and then, as you become more familiar with the arrangement, try to speed it up and play it as a reel. Notice the letter names below the notes; they are a help to reading the notes faster.

The **Form** of this song is AB with repeat signs (:‖) on both the A and the B parts. This means you play measures 1–8 going through the first ending (1). Go back to the beginning of the A part and play it again, skipping to the second ending notes (2) the second time through. You also repeat the B part of the song, measures 9–16, in the same way.

The **Key Signature** for the song is G Major, so many of the patterns are either part of a G scale (G, A, B, C, D, E, F#, G) or are from the outline of a G chord (G, B, D, G). **The Meter Signature** is 2/2 so you'll be counting in sets of 2 throughout (1&, 2&, 1&, 2&). The rhythm of the song is very basic, using only quarter notes (♩), eighth notes (♫) and half notes (♫). I like to think of the quarter notes as a "walking" rhythm while the eighth notes are "jogging" notes (twice as fast). The half note value is equal to 2 quarter notes. Also, you will notice that each phrase begins with 2

Continued on next page

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eighth notes. These pick up notes will give you a quick lead into the first beat of each phrase.

I like to think of playing this song in phrases or musical "sentences." The first phrase of the song (measures 1–4) will begin with a high G (course marker) on the left side of the treble bridge. (You will notice a lower G later in the song which is played on the right side of the treble bridge.) The first four notes (G, F#, E, D) are tones of a descending G scale, moving down the left side of the bridge. Beginning with note B, you will move across and continue down the right side of the treble bridge to complete measure 2. The first five notes in measure 3 (G, G, G, A, B) are played on the right side of the bridge, moving back across to the left side of the bridge to play the last three notes of the phrase (D, E, D). At this point I suggest you play over the first phrase several times until you can see the way the notes lay on your instrument without looking at the music.

The second phrase (measures 5–8) begins exactly the same as the first phrase with only a difference in the ending—the last seven notes (G, F#, A, D, E, F#, G). The last two notes in measure 6 (E, G) form an interval of a third (skipping one course) as do the first two notes in measure 7 (F#, A). The last four notes in this phrase (D, E, F#, G) will move by steps up the scale on the right side of the bridge, ending on low G (course marker). Notice the tied notes (♩♩) in both endings. This means the values of the two notes are added together and you will strike only the first note (𝅗𝅥). The last two notes before the repeat (G, F#) lead you into the next phrase.

The notes played in the third phrase (measures 9–12) are played on both sides of the bridge; however, these will seem familiar since all of these notes were also in the A part of the song. The only new note is in measure 12 (A); play this high A one step above the high G. The notes in the last phrase (measures 13-16) are exactly the same as the last phrase in the A part so this will be an easy ending for the song.

Remember to start slowly and let your speed develop as you become familiar with the tune. Good luck with your playing and if I can help you in any way please don't hesitate to contact me.

Linda G. Thomas
816-763-5040
lindadan@primary.net
www.lindadan.com

Linda G. Thomas is a music educator in Kansas City, Missouri. Her degrees include BS in Education and Master of Arts in Teaching. Playing keyboards for virtually her entire life, Thomas has also gained considerable recognition for her instructional materials for hammered dulcimer, published by Mel Bay Publications. Thomas performs as a solo artist and with flatpick guitarist Dan DeLancey.

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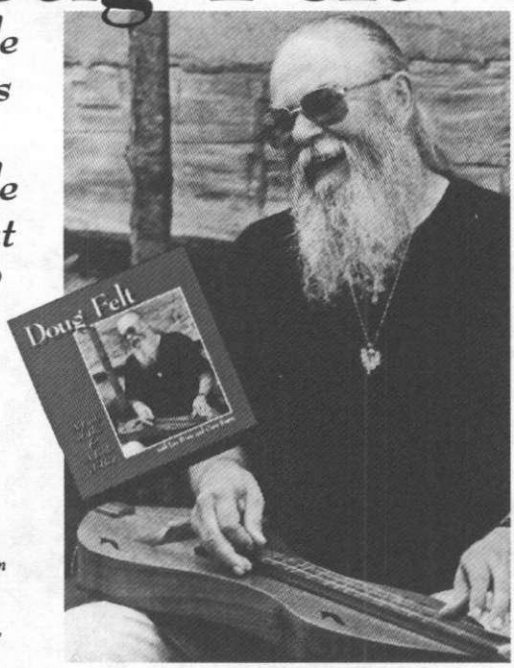

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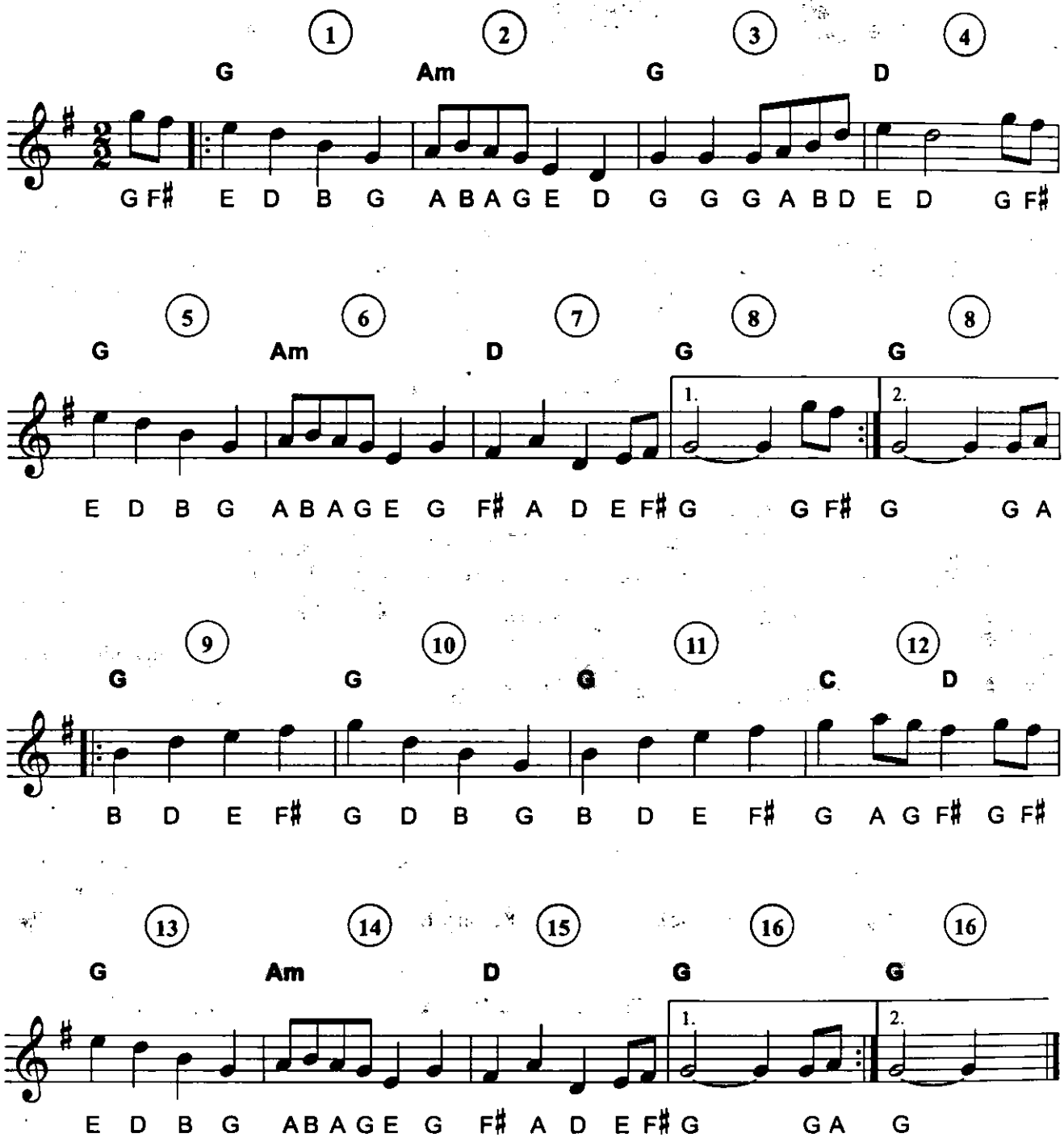
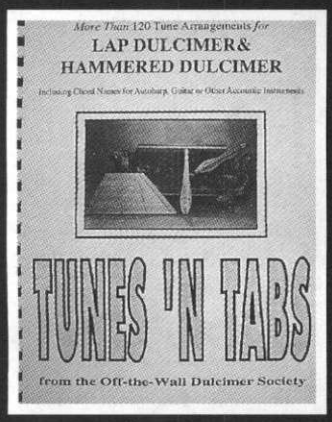
The Girl I Left Behind Me

Key: g Major
Meter: Sets of 2

Traditional
Arrangement by Linda J. Thomas





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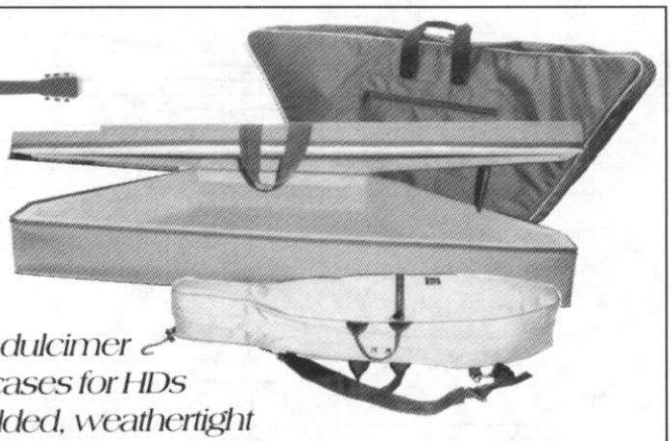

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What's New

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The Road to Caleb's House • *Country Strings, PO Box 32, Covington, OH 45318, 937-473-5143, countrystrings @yahoo .com, www.geocities.com/ countrystrings (CD).*

Country Strings is Barbara Moore on autoharp and mountain dulcimer, Dot Thornburg on autoharp, mountain dulcimer, bodhrán, and tongue drum, Joyce Harrison on hammered dulcimer and harmonica, Mary Pipenger on pennywhistle and harmonica, Shari Wolf on guitar and mountain dulcimer, and Steve Thornburg on hammered dulcimer. The tunes are mostly traditional and include Flop Eared Mule/ Black Mountain Rag, Duke of Kent, Golden Slippers/Liberty, Five Foot Two, Sandy River Belle, John Ryan's Polka/Knockabower Polka, Lady Mary and several more, including a lovely version of Reunion written by Robin Gaiser.

The Waves We Left Behind • *Connie Allen and Bill Dempsey, Bill and Connie Music, 27300 Avenida de la Plata, Laguna Niguel, CA 92677, http://billand conniemusic.com (CD).*

Connie Allen and Bill Dempsey are mainstays of the West Coast dulcimer scene and it's hard to believe that *The Waves We Left Behind* is their first recording. It's long overdue! Connie plays a variety of dulcimers including an 8-string model and a Doug Thomson-built banjomer. She also plays bass and kazoo. Bill plays guitar, tin whistle, trombone, concertina, banjo, and kazoo. They both sing. The material ranges from Connie's original songs to jazz standards and traditional tunes. The cover art by Carilyn Vice is perfect. The title is drawn from the lyrics of "Midnight on the Water," one that you don't often hear sung but which leads off the album very nicely. Other tunes include Eleanor Cutler, Buckdancer's Choice, Indiana, Wife in Every Port, Blues for Dixie, Christmas on a Train, and San Francisco Bay Blues.

Under Construction • *Scenic Roots, 420 E. 13th St, Concordia, KS 66901, 785-243-2944, scenicroots@yahoo.com, www.scenicrotts.com (CD).*

Scenic Roots is a family band from Kansas that features some hot pickin' by siblings Amber Rogers on fiddle, hammered dulcimer and mandolin and Erin Rogers on mountain dulcimer. Proud papa Steve Rogers adds some nice guitar licks and the whole family sings. The Rogers' feel that their music and their lives are "under construction." I can confirm that they're building with quality material and that you will hear a lot more from them. Tunes include: Blackberry Blossom, Shady Grove, Back Up and Push, How Many Biscuits Can You Eat, Shenandoah Falls/Gold Rush, White Dove, and several more.

The Lone Man's Path • *David James, Tiompán Alley Music, 916 Emerson Avenue, South Bend, Indiana 46615, 574-288-4326, djames@tiompanalley.com, www.tiompanalley.com (CD).*

David made two trips to Ireleand in 2002. He performed and taught in Cork, and won his third All-Ireland championship on the hammered dulcimer in the Senior Rogha Ghleas (choice of instruments) category at the Fleadh Cheoil na hÉireann (Festival of Irish Traditional Music) in Listowel. In addition to the hammered dulcimer, David plays fiddle, guitar, banjo, bouzouki, concertina, bodhran and harmonica. His new recording features his hammered dulcimer playing accompanied by Kim Hoffman on whistle and vocals, and Ethan James and Dan Broder on guitar. The thirteen tunes include Baby's First Flute/Dancing in the Rain/Finn McCool's, Bridget Cruise, Cards, Carolan's Draught, and Festival Ball Waltz.

Dulcimer Strings and Other Things • *The Riverpickers, c/o Marilynn Reader, 830-249-7436, mfreder@earthlink.net or Ron Wilde, 830-336-3943, bwilde@gvtc .com, http://mywebpage.netscape.com/ riverpickers (CD).*

The Riverpickers Band is composed of members of the San Antonio Dulcimer Society, the Guadalupe Riverpickers, and the Boerne Jubilees. The three organizations are non-professional musicians of all ages. They include players from San Antonio, Canyon Lake, Boerne, New Braunfels, San Marcos and other Texas Hill Country locations in the Greater San Antonio area. Their CD contains nineteen tunes, nearly all of them traditional, and features washtub bass, guitar, fiddle banjo, pennywhistle, spoons, bodhran, and vocals in addition to mountain and hammered dulcimers. It's a worthy addition to my growing collection of "club" CDs and is a great introduction to what's going on "dulcimer-wise" in the hill country of Texas.

Snowbirds • *Neal and Coleen Walters, Basement Music, 12228 Hollowell Church Road, Greencastle, PA 17225, 717-593-0962, www.doofusmusic.com/ bproducts.htm, neal@doofusmusic.com (CD).*

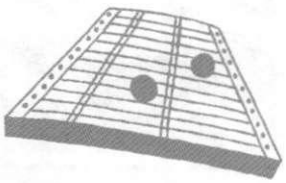
Neal and Coleen's new CD, Snowbirds, features mountain dulcimer, autoharp, guitar, steel guitar, concertina, banjo, mandolin, bass and vocals. There are twenty tunes and nearly seventy minutes of music. The album's theme reflects our tendency to head south and west during the winter as many people do. Titles include Elk River Blues/Pear Tree, Back Roads, Police Dog Blues, Jack's Waltz, I Remember Loving You, and Could I Have This Dance?

Dulcimer and **Zero Musicians: The Children's Album** • *Terry Duggins, CD Diva/Kaimana Records, RR 3, Box 1316, Pahoa, HI 96778, 808-982-9222, dugginsdulcimer@cs.com, www. dugginsdulcimer.com (CD).*

Terry Duggins grew up in a musical family in Tulare, California. He's played the mountain dulcimer in the old time "noter" style for most of his life and has been particularly influenced by Jean Ritchie, with whom he studied at Fresno State University. Now based in Hawaii, he has two new albums that feature his dulcimer playing in several contexts. *Dulcimer* is touted as the first dulcimer album to be produced in Hawaii and features Terry's playing and singing on a mix of old-time, Japanese and Hawaiian songs. *Zero Musicians: The Children's Album* features Terry with his zither band—a collection of custom-built mountain dulcimers, hammered dulcimer, autoharp, and bowed psaltery. Of the ten selections, five are from Jean Ritchie. The mix also includes Solomila, a Samoan instrumental and Green Rose Hula, a traditional Hawaiian number.

A Simple Life • *Mixed-Up Strings, c/o Vici Gombaski, 4666 Virn St., Norton, OH, 44203 vici@uakron.edu (CD)*

Mixed-Up Strings is an acoustic music club that meets twice monthly in Barberton, Ohio. Their new CD was produced as the original soundtrack to a Public Broadcasting System program of the same name. The album's title and theme refer to the simple life of the Amish community in Ohio. The CD features club members playing guitar, mountain dulcimer, dulcimette, harmonica, flute, whistle, lap harp, washtub bass, mandolin, mandola and hammered dulcimer. Several of the cuts are originals, including Once Upon a Time, Monarch at the Milkweed, and You Shall Love. Other titles include Stuffed Cabbage Medley, Simple Gifts, Lonely Trail to Harrison Town, and Banks of the Ohio.



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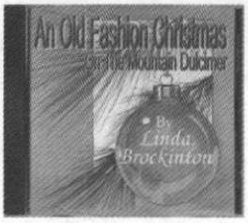

her new release "An Old Fashion Christmas on the Mountain Dulcimer." This special Christmas Collection features Linda's classical fingerpicking style which led to her title as the National Mountain Dulcimer Champion in 2001. Songs included are: "Joy To The World", "What Child Is This", Jolly Old St. Nick" and more.

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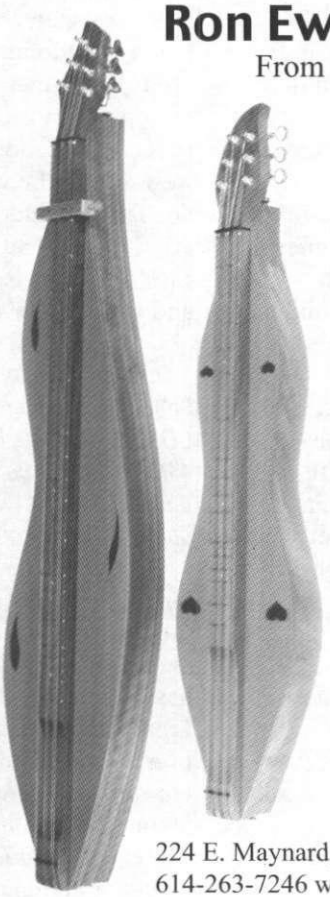

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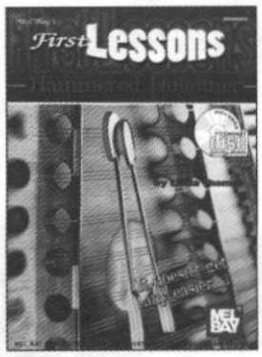

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